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# Midwest Folklore

VOLUME III • NUMBER TWO  
SUMMER, 1953

Published by  
INDIANA UNIVERSITY

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SUMMER, 1953

Published by  
*Indiana University*  
Bloomington, Indiana

Vol. III, No. 2

# Midwest Folklone

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# *Jump Rope Rhymes From Arkansas*

By VANCE RANDOLPH

The rhymes chanted by little girls jumping rope are numerous and varied. These items are not learned from books or from playground supervisors, but pass orally from one group of children to another, from one generation to the next. Their function is not merely to count the number of leaps, or to measure the skill and endurance of the performer. They frequently include signals or instructions, usually from the jumper to the girls who swing the rope, or to another child "called in" to take the jumper's place. Jump rope jingles have been recorded in many parts of the United States, and printed in the folklore journals, but I have seen no published collection from Arkansas. It is not my purpose to discuss the rope-skipping games, beyond observing that they are more complex than appears at first sight. I am content to set down some of the chants or rhymes used by Arkansas children in connection with these games.

Here's one that was common on school playgrounds before 1920, and it was reported from rural Benton county as late as 1952:

Some love coffee, some love tea,  
I love the boys and the boys love me,  
How many boys are after me?  
One - two - three - four —  
(she counts until she misses or trips)

A variant from Farmington, dated 1947:

I love coffee, I love tea,  
I love the boys and the boys love me,  
John and Jack and Jock you see,  
How many boys are chasing me?  
One - two - three - four —

In 1951 a ten-year-old girl in Eureka Springs gave me this:

Down in the valley where the grass grows green  
There sets Betty as pretty as a queen,  
Along come Billy and kissed her on the cheek,  
How many kisses did she get that week?  
One - two - three - four —

From a lady who grew up near Marshall, in Searcy county, comes the following which she heard about 1910:

Grace, Grace, dressed in lace,  
Went upstairs to powder her face,  
How many boxes did she use?  
One - two - three - four —

Here's one that used to be common in Benton, Washington, Crawford and Madison counties:

Ella, Ella, dressed in yellow,  
She went out to meet her fellow,  
How many kisses did she get?  
One - two - three - four —

Miss Joan Wagner, of Eureka Springs, tells me that her school-mates sing it:

Cinderella, dressed in yellow,  
Went upstairs to meet her fellow,  
How many stairs did she climb?  
One - two - three - four —

I heard this one in Stone County, about 1933:

Stella, Stella, dressed in black,  
Set down on a carpet tack,  
Jumped right up and hollered "Hell!"  
How many times did Stella yell?  
One - two - three - four —

A little girl near Conway, in 1934, said that this was the most popular jump-rope rhyme in her neighborhood:

Lazy Daisy set on a pin,  
But she got right up again,  
How many inches did it stick in?  
One - two - three - four —

Here is another from the same informant:

Drink your whiskey,  
Drink your cider,  
How many legs is on a spider?  
One - two - three - four —

Country children around Fort Smith, about 1930, used the following jingle:

One, two, three, four, five, six, seven  
 All good children go to heaven,  
 No, yes, no, yes, no, yes, no,  
 If you are bad you cannot go.

Here is another version:

One, two, three, four, five, six, seven,  
 All good children go to heaven,  
 Seven, six, five, four, three, two, one,  
 All bad children suck their thumb.

This one was heard near Bentonville, in 1932:

Johnny on the ocean, Johnny on the sea,  
 Johnny broke his bottle and blamed it on me,  
 I told paw, paw told maw,  
 Johnny got a whipping and a haw, haw, haw.

(the word *whipping* signals an abrupt change in tempo)

Mr. Frank Shelton reported this rhyme from Yell county in the 1930's:

Johnny on the ocean, Johnny on the sea,  
 I told ma, ma told pa,  
 Johnny got a licking, ha, ha, ha,  
 Ha one, ha two, ha three, ha four —

Children in Little Rock used to favor a different version:

Minnie Moocher and a ha ha ha,  
 Kissed her fellow with a ha ha ha,  
 I told ma, ma told pa  
 Minnie got a whipping, ha ha ha,  
 Salt and vinegar, mustard, pepper —

(the last line indicates a gradual increase in speed,  
*pepper* being very fast)

Some little girls from Clarksville tell me that the verse should end:  
 "Salt, vinegar, pepper, mustard hot." In Johnson county, they say,  
*mustard hot* is a faster turn than *pepper*.

Here is another couplet that Clarksville children use in several of the skipping-games:

Mabel, Mabel, set the table,  
 Don't forget the red-hot pepper.

Sometimes one hears it this way:

Mabel, Mabel, set the table,  
Just as fast as you are able,  
Helter skelter letter better,  
Don't forget the red-hot pepper.

In Benton, Washington, Madison and Boone counties little girls sing this with their rope-jumping:

Went down town to see Miss Brown,  
She give me a nickel to buy me a pickle,  
The pickle was sour, so she give me a flower,  
The flower was red, so she give me a thread,  
The thread was black, so she give me a smack,  
She smacked me so hard, she knocked out a card,  
And on the card was PEPPER RED HOT.

Miss Joan Wagner learned a different routine in Eureka Springs, about 1950:

I went down town, I met Miss Brown,  
She gave me a nickel, I bought a pickle,  
The pickle was sour, so I got some flour,  
Flour was stale, so I got a nail,  
Nail was sharp, so I got a harp,  
And on this harp I played:  
Tootsie wootsie turn around,  
Tootsie wootsie touch the ground,  
Tootsie wootsie go upstairs,  
Tootsie wootsie say your prayers,  
Tootsie wootsie turn out the light,  
Tootsie wootsie say goodnight.

An elderly lady near Fort Smith recalls the following as popular with rope-skippers in the late 1890's:

Betty, Betty, turn around  
Betty, Betty, touch the ground,  
Betty, Betty, point your shoe,  
Betty, Betty, twenty-three skidoo.  
Spanish dancer, do a high kick,  
Spanish dancer, you make me sick,  
Spanish dancer, turn around,  
Spanish dancer, get out of town.

Here's one that Mrs. Olga Trail, of Farmington, learned about 1940:

Mary Mack dressed in black,  
Silver buttons all down her back,  
Eeny-moe, tipsy toe,  
Give her a kick and away she'll go.

Miss Wanda Moon, of Carroll county, heard it like this in 1949:

Mary Mack dressed in black,  
Silver buttons all down her back,  
Asked my mamma for fifteen cents  
To see the elephant jump the fence,  
Jumped so high he kicked the sky,  
Never come back till the Fourth of July.  
July walk, July talk,  
July eat with a knife and fork,  
Milk in the pitcher, butter in the bowl,  
Can't get a sweetheart to save my soul.

(this "Mary Mack" verse is used also in one of the  
hand-clapping games)

Here is a jump rope jingle still popular all along the western  
border, from Southwest City to Mena:

One, two, buckle your shoe,  
Three, four, shut the door,  
Five, six, pick up sticks,  
Seven, eight, lay them straight,  
Nine, ten, a big fat hen.

In Yell county, about 1930, the rope-skippers used to sing:

A-hunting we will go,  
A-hunting we will go,  
We'll catch a fox,  
Put him in a box,  
And then we'll let him go.

(at the word *go* the jumper steps out)

An elderly lady near Cotter can remember only part of an old  
skipping-rhyme:

Catch a fish,  
Put it in a dish,  
Catch a mucket,\*

---

\* A *mucket* is a variety of fresh-water mussel.

Put it in a bucket,  
Catch a hen,  
Put it in a pen.

Here's one that was used near Van Buren, in the early 1930's:

Fancy dancing is a sin,  
Rooms for rent, inquire within,  
Some are fat and some are thin,  
When I move out let ——— move in.

(the last line is a call to another player who is to take  
the jumper's place)

Mrs. Olga Trail, of Farmington, heard little girls singing this  
about 1940:

Pummelty, pommelty, apple butter,  
What is the name of my true lover?  
Riddledy, riddlety, riddlety rin,  
How does my true lover's name begin?  
A - B - C - D —

They used to chant this one at Sulphur Springs, near the Mis-  
souri-Arkansas border, in the late 1920's:

Greasy rails and timber bridges,  
Up the hills and down the ridges,  
Hard to stop and easy to start,  
What's the initial of my sweetheart?  
A - B - C - D —

A ten-year-old girl in Carroll county, in 1951, says that the follow-  
ing verse "is not very nice, but that's how the kids say it when they  
jump rope":

Postman, postman, do your duty,  
Here comes Betty, the American beauty,  
She can wibble, she can wobble,  
She can do the splits,  
And pull her dress up to her hips.

Perhaps the most popular of all these rhymes, in the 1930's and  
1940's, was "Mother, Mother, I am Sick." Here is a text from Yell  
county:

Mother, mother, I am sick,  
Send for the doctor quick, quick, quick,  
Doctor, doctor, shall I die?



Yes, my child, but don't you cry.  
How many hours shall I live?  
One - two - three - four —

The children of Harrison, in 1934, gave the patient a little more time:

Mamma, mamma, I am sick,  
Send for the doctor quick, quick, quick,  
Doctor, doctor, will I die?  
Yes, you will, but do not cry,  
How many days have I got to live?  
One - two - three - four —

A text reported by Mrs. Olga Trail, of Farmington, in 1950:

Mother, mother, I am sick,  
Send for the doctor quick, quick, quick,  
Doctor, doctor, shall I die?  
Yes, dear child, but don't you cry.  
How many carriages will there be  
At my funeral? One - two - three —

("As you skip rope you count until you miss," says Mrs. Trail, "and that's how many carriages you will have.")

The following sounds like a counting-out verse, but it was used by Carroll county rope-skippers in the late 1940's:

Mother, mother, I am ill,  
Call the doctor from over the hill.  
In comes the doctor, in comes the nurse,  
In comes the lady with the alligator purse.  
Measles says the doctor, measles says the nurse,  
Measles says the lady with the alligator purse.  
Out goes the doctor, out goes the nurse,  
Out goes the lady with the alligator purse,  
And out goes me!

Miss Bobbie Hoover, of Eureka Springs, heard the village children chanting this as they jumped rope in 1951:

Teddy bear, teddy bear, go upstairs,  
Teddy bear, teddy bear, say your prayers,  
Teddy bear, teddy bear, turn out the light,  
Teddy bear, teddy bear, say goodnight.

Here's another from the same informant:

Rich man, poor man, beggar man, thief,  
Doctor, lawyer, merchant chief,  
Teacher, tailor, cowboy, sailor,  
Rich man, poor man, beggar man —

("You just keep jumping till you miss," says Bobbie, "and the one you miss on will be your husband.")

Little girls at Siloam Springs, in 1938, used to recite:

Engine, engine, number nine,  
Running on the Frisco line,  
Jumped the track through the tissus (?)  
Keep on jumping till she misses.

Mrs. Irene Carlisle, of Fayetteville, supplies a variant:

Engine, engine, number nine,  
Running on Chicago line,  
How she's polished, how she shine,  
Engine, engine, number nine.

Another of the "prepare to take my place" skipping-rhymes is reported by a lady who learned it at Hot Springs in 1926:

Peaches, plums, pumpkin butter,  
Little Johnny Green is my true lover,  
Little Johnny Green give me a kiss,  
When I miss, I miss like this.

*Eureka Springs, Arkansas*

# The Role of the Folktale in Post-Biblical Jewish Culture

By GILBERT M. RUBENSTEIN

It is no easy task to attempt to describe in brief compass the development of the Jewish folktale and to assess its role in the life and culture of the Jews. The vastness of the problem becomes apparent when one realizes that Jewish literature, in which the folktale has always placed an important role, spans a period not merely of centuries but millenia; that this literature has developed in many widely scattered countries (since the Diaspora) and accordingly has amalgamated many foreign elements; that much of it is buried in esoteric collections or else utterly lost so that systematic tracing of sources and relationships is extremely difficult; that it is written in the unfamiliar languages of Hebrew, Aramaic, or (most recently) Yiddish;<sup>1</sup> that the literary writings are usually completely fused in the non-literary matrix of the great Hebrew religious collections.

Nevertheless some attempt will be made here to trace the main outlines of the folktale element in Jewish literature. I shall first sketch the development of the main bodies of post-Biblical Hebrew literature, and I shall point out which works contain the majority of folktale material; next I shall discuss aspects of general Jewish folklore; finally I shall analyze some of the tales themselves as they appear in a few standard collections.

\* \* \* \*

Our examination<sup>2</sup> may well begin with those Sriptural writings excluded from the orthodox canon, the Apocrypha and the Apocalyptic-pseudoepigraphic Books. Although rejected on a religious plane these works continued to occupy literary prominence and wide popularity. The Apocrypha contain many folktale elements. The fantastic adventures of Tobit in *The Book of Tobit* belong in the realm of the folktale—his blinding by the sparrow's dung, his meeting with the dis-

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<sup>1</sup>I am forced to rely, therefore, on available English translations. Fortunately there is adequate material available for the purposes of this paper.

<sup>2</sup>This section of my paper is based largely on two standard works: Meyer Waxman, *A History of Jewish Literature* (Block Publishing Company, New York, 1938), 3 vols.—esp. I, 1-85, 119-153, 452-469; also Ismar Elbogen, *History of the Jews* (The Union of American Hebrew Congregations, Cincinnati, 1926)—esp. pp. 20-45.

guised angel Raphael, his burning of the liver and heart of a fish to drive away the evil spirit (Asmodeus), the romantic love theme of Sarah and Tobias, the magical cure of Tobit's blindness, and so on. Another folktale is *Bel and the Dragon*, wherein Daniel is the dragon-slayer.<sup>3</sup>

The Jewish Apocalyptic-pseudoepigraphic Books also contain a folktale element by their very nature (i.e., as the products of revelation, a supernatural process). Angels and demons predominate in the world according to *The Book of Jubilees*. In *The Testaments of the Twelve Patriarchs* we see folk embellishments of the lives of the Biblical heroes. Also in *IV Ezra*, Ezra's vision of the eagle with twelve wings and three heads seems to have a distinct folklore flavor.

The Apocrypha and Apocalyptic-pseudoepigraphic Books, however, represent a tangent to our main area of consideration. Now we come to the great storehouses of Jewish literature, the Mishnah, Midrash, and Talmud. Here we reach the very foundation of Jewish culture, a foundation which required centuries of construction.

In the second half of the third century B.C.<sup>4</sup> the canon of the Old Testament was closed except for minor additions later. But this did not mean that the Jews had *ipso facto* a perfectly clear religious guide. The written Law (Torah)<sup>5</sup> was not explicit enough. It had to be supplemented constantly by the oral law which paralleled its own development through the centuries and which served to explain and extend the sparse directions of the written Law. The oral additions to the Law took two forms: concrete, detailed legal extensions, or Halakah, pertaining to the conduct of everyday affairs; and subjective, abstract moral interpretations, or Agada. The latter explanations, also known as Midrashim (from the Hebrew *darash*, to examine), were homiletic in their reflections of the ethical material; they embodied the folk customs and even superstitions of their period in the form of a deeply spiritual religious response; and they were handed down orally from father to son. In them, rather than in the Halakah, do we find our folklore materials.

In the first and second centuries A.D. a group of scholars known collectively as the Tannaim<sup>6</sup> succeeded in codifying the oral law.

<sup>3</sup> This story would be classified under Type 300, I suppose.

<sup>4</sup> Waxman's date—Waxman, *op. cit.*, I, 49.

<sup>5</sup> Properly the word *Torah* refers to the first six books of the Old Testament; by extension it came to mean the entire Old Testament.

<sup>6</sup> These included Hillel; Johanan ben Zakhai; Akiba; Meir; Judah the Prince, who completed the work.

This great project, the Mishnah, was finally completed in 210 A.D. It is chiefly Halakic<sup>7</sup> in nature and thus, read in conjunction with the Torah, served as a good guide for daily living. The body of Agadic interpretations, or Midrash, continued its independent development by oral transmission.

The next great step in codification of the oral law—in both aspects of Halaka and Agada this time—was the master work of Jewish scholarship, the Talmud, completed 500 A.D. This work, accomplished in five generations by a group of scholars known as the Amoraim,<sup>8</sup> represents a clarification and extension of the Mishnah.

The completion of the Mishnah had not stopped the continuous examination and codification. Succeeding generations of scholars added layer on layer, called Gemarah, of further examination. These new elements together with a large body of Agada<sup>9</sup> were added to the Mishnah; the whole was rearranged and further classified until the Talmud resulted. Actually there are two Talmuds—one produced in Babylonia, the other in Palestine. The Babylonia Talmud is generally considered superior to the other.

The Talmud, although far from perfect and not completely logical in its organization, has remained the definite commentary on the Scriptures to the present day—so much so that study of the Talmud to some extent has overshadowed study of the Law itself. But the Talmud is far more than a commentary. It is a compendium of encyclopedic knowledge, "not mere literature, where only a part of human life is reflected, but a whole world in itself . . . . The Talmud deals with the complete conduct of the life of man in all its multifarious relations and phases."<sup>10</sup> It deals not only with law but with medicine, astronomy, meteorology, agriculture, commerce, and many other fields of human endeavor. Together with learned discussions it contains "the wisdom of the everyday man culled from hard experience."<sup>11</sup> The Talmud served as a guide for practical affairs, voiced

<sup>7</sup> However, an important Agadic element in the Mishnah is the *Pirké Aboth* (*The Sayings of the Fathers*).

<sup>8</sup> Including Hanina, the son of Hama; Bar Kappara; Hoshaya; Joshua the son of Levy; Johanan, the son of Nafha; Simon, the son of Lakish; Abba Areka (Rab); Samuel; Rab Huna; Rab Judah, the son of Ezekiel; Rab Nahman of Neardea; Abaye; Raba (Rab Aba). Ashi (d. 499) was the master editor; José, his successor, declared the work officially over the year after Ashi's death. Most of these persons together with those of the footnote above figure prominently in folktales.

<sup>9</sup> Only a part of the entire Agadic material was absorbed by the Talmud. Most of it was written down and systematized separately, as will be explained later.

<sup>10</sup> Waxman, *op. cit.*, I, 131-132.

<sup>11</sup> *Ibid.*

the aspirations of the people, preserved their traditions, reminded them of a glorious heritage, and brought them closer to the one God of Judaism. To a people deprived of homeland, persecuted and scorned, it offered a homeland of the spirit, a country of the soul. Torah and Talmud together became the means of maintaining cultural identity and integrity. Talmudic study became the highest, best activity a Jew could acquire.

There is a great deal of folk material in the Talmud, for the Babylonian version actually contains one-third Agada and the Palestinian one-sixth. But only a part of the Agadic tradition was absorbed by the Talmud, and there it lacked system and completeness. A need was felt for separate systematic organization, and so compilations were made over the course of several centuries (one of the Midrashim was compiled as late as the twelfth century, although the substance is, of course, ancient). These works are homiletic. The most important are the books known as the "Large Midrashim" (or Midrash Rabba) which are ten in number, five on the five books of the Pentateuch, and five on the Five Scrolls<sup>12</sup>—Canticles, Ruth, Lamentation, Ecclesiastes, and Esther. These contain sayings, stories, parables, proverbs, and interpretations of verses. Less significant than the Midrash Rabba is another cycle on the Pentateuch, the Midrash Tanhuma, ascribed to a fourth-century Palestinian Agadist; the Pesikta cycle, a third group, concerns selected passages of the Bible and was composed as early as the end of the seventh century. The general background of these Midrashic collections is primarily homiletic, but "to illustrate their teachings, the preachers were forced to draw upon all sources of the Agada, historical facts, legendary biography, fables and folk stories, maxims and parables."<sup>13</sup> Thus the Midrashic Agada is the storehouse of Jewish lore in a homiletic form.<sup>14</sup>

So far I have discussed the chief type of Agada, the homiletic. But there is another type—what Waxman terms the general, which includes the ethical-religious and the historical. This general type is also rich in folktales. The ethical-religious type, as the name implies, seeks an ethical philosophy of life based on deep religious feeling. Its style is flowery and poetic sometimes, utilizing simile and antithesis, and mnemonic devices. It contains selections from the Bible supplemented by popular collections of proverbs and sayings, and influences

<sup>12</sup> The Five Scrolls are read in the synagogue on holidays and are the subjects of homilies.

<sup>13</sup> Waxman, *op. cit.*, I, 141.

<sup>14</sup> There are many subordinate Agadic collections of which I shall omit mention here—see Waxman, *op. cit.*, I, 148-155.



from the literature of other countries with which the Jews came into contact. Early remnants of the ethical-religious type are found in *The Wisdom of Sirach*, an Apocryphal Book; and in *Pirké Aboth* (*The Sayings of the Fathers*), incorporated in the Mishnah. In addition there are two lost works of fables—*Fox Fables* and *Fables of Kubsin*, whose content survives in hundreds of scattered fables, parables, and ethical maxims and proverbs in the Agadic collections as well as the Agadic part of the Talmud. The folklore elements in the ethical-religious Agada are obvious. There are also folklore characteristics in the historical Agada, which consists of embellishments of the lives of leading Biblical personages and of episodes of Biblical and later times, records of persecutions and miraculous redemptions, and the like. The resulting miracle stories and legends<sup>15</sup> belong clearly to the domain of the folktale.

Our tracing of the development of the Jewish folktale must skip hastily over the centuries<sup>16</sup> to the final great body of material of comparatively recent times. During the middle of the eighteenth century in the district of Podolia, in the Ukraine, a revolutionary religious movement known as Hasidism (Hebrew *hasid*, pious) began.<sup>17</sup> It was started as a folk reaction to the dry legalism of the rabbis and represents a sort of Jewish revivalism. The leader of this movement was Israel ben Eliezer (1700-1760), also known as the *Ba'al Shem Tov* (or "Master of the Good Name") and the *Besht*. The chief emphasis of the movement was "upon a sense of mystical ecstasy in the communion of God and man; upon the joyful affirmation of life; upon compassion, charity and love; upon democracy and brotherhood between the rich and the poor; and upon the moral values of the religious system."<sup>18</sup> As its chief method of propagation it relied upon old Jewish folklore which was now centered around the *Besht* and his disciples,<sup>19</sup> the Maggidim (or folk preachers) and Zaddikim (or righteous ones) who spread the Hasidic doctrines by word of mouth throughout Europe. The tradition was an oral one. It made use of parables (*Mashal*), exempla, legends, miracle stories, animal tales and

<sup>15</sup> See Waxman, *op. cit.*, I, 147-148, for the titles of several minor legendary Agadic books.

<sup>16</sup> A number of collections of folktales drawn from classical Jewish sources appeared in this long interval. But no new body of folk tradition was discovered. Among the important collections of tales is the sixteen-century *Ma'asebuch* drawn primarily from the Talmud.

<sup>17</sup> This account is based on Louis I. Newman, *The Hasidic Anthology* (Charles Scribner's Sons, New York, 1938) pp. lvii-xc.

<sup>18</sup> Newman, *op. cit.*, p. lvii.

<sup>19</sup> The career of the *Besht* resembles in many respects that of Christ.

fables, and magical stories of all kinds. The success of the movement was phenomenal, for millions of Jews were influenced by its homilies. There could be no more effective oral propaganda than the folk tradition to recapture the spirit of Judaism.<sup>20</sup> Finally the folktale-preachings of the Hasidic leaders were transcribed and later printed, many of them in the vernacular, Yiddish.

The major foundations of the Hasidic writings are the Midrash, its chief inspiration; other Agadic works, such as *The Ethics (Sayings) of the Fathers*; the Psalms; and the Kabbalah, for esoteric Jewish lore. The Hasidic movement did not create a new body of folk tradition but rather brought together and used the old tradition effectively.<sup>21</sup>

In its eagerness to attract popular following the movement revived many discarded Jewish superstitions such as those associated with angelology and demonology; it wrested Biblical verses out of context; it ascribed the power of thaumaturgy to its leaders, chiefly to the *Besht*. In short, this side of Hasidism was against the fundamental rationality of Judaism. The conflict between mystical Hasidism and rationalistic Rabbinism "ended in a compromise whereby the Hasidim submitted to the authority of the Talmud and became the most rigorous guardians of its system."<sup>22</sup>

The remarkable feature of Hasidism from the point of view of this paper is that the movement depended utterly upon the power of the folktale. We are ordinarily accustomed to think of the folktale as a more or less harmless form of amusement for illiterate persons, but here we note that the folktale can actually change the course of a people's religious history. Here too we may reaffirm the basically didactic, ethical role which the folktale—in all its various guises—has always played in Jewish life and culture. One further point, although an obvious one—the success of Hasidism is a direct measure of the strength of Jewish folk tradition itself.

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<sup>20</sup> The *Besht* advises his disciples to store up folk-stories in their memory; the folk-stories are compared to coarse food which is sometimes necessary for survival when the superior food (i.e., profound moral teachings) is not available—Newman, *op. cit.*, p. 345.

<sup>21</sup> It is highly possible, however, that the Hasidim brought to light a number of old folktales never previously transcribed but retained orally by the people. I regret that I cannot study this matter more deeply at the present time.

<sup>22</sup> Elbogen, *op. cit.*, p. 157.



Before we examine certain representative Jewish folktales, some discussion of the general background of Jewish folklore is desirable. At the beginning of his very interesting book, Rappoport<sup>23</sup> draws a distinction between Jewish folklore and that of other nations, the former being distinguished by its monotheism and ethical background. Yet it is undeniable that good and evil spirits, angels and demons, may be found in Jewish folklore. Rappoport's contention is that these elements represent irrepressible alien infiltrations of polytheism; and there is a Jewish modification in that these spirits are always under the control of God's will. Also, while in Jewish folktales we may find the idea of angels walking on earth in the shape of men, at least we find no angel-beasts or God-beasts; there are no divine cows or bulls who produce a pantheon of gods and goddesses.

A constant attempt was made by the rabbis to put Jewish folklore on a rational, if somewhat hypothetical, plane. Gross superstition was condemned, together with belief in miraculous powers and magic (only through God could a human being effect a miracle—many rabbis went so far as to say God allows no miracles, which are violations of His natural law). Of course the rabbis fought a losing battle, for the very essence of folklore is anti-rational; at length many rabbis purposely allowed the more convenient superstitions to remain, those which would have some ethical value.

In many areas of folklore compromises were reached. Thus while we find many demons<sup>24</sup> of desert and sea, forest and mountain, in violation of basic monotheism, these spirits are, as I have mentioned, always subject to God's will. In other areas rationalism was defeated wholly—thus we note a belief in the immortality of the Phoenix, the magic properties of the salamander<sup>25</sup> and the existence of giants.<sup>26</sup> The extent to which the rabbis were defeated may be realized when one reads many legends in which famous rabbis were supposed to have done feats of magic.<sup>27</sup> The belief in and practise of magic and sorcery spread among the common people, particularly among the women.<sup>28</sup> Belief in astrology too, though strongly condemned in the Mosaic code

<sup>23</sup> Angelo S. Rappoport, *The Folklore of the Jews* (The Soncino Press, London, 1937), p. 5.

<sup>24</sup> Demons "like angels . . . have wings, are able to fly from one end of the world to another, and know the future. . . . Like men, the demons take nourishment, eat and drink, marry, beget children, increase, and ultimately die."—Rappoport, *op. cit.*, p. 45.

<sup>25</sup> Louis Ginzberg, *The Legends of the Jews* (The Jewish Publication Society of America, Philadelphia, 1909), 7 vols.—I, 32-33.

<sup>26</sup> *Ibid.*, p. 151.

<sup>27</sup> Rappoport, *op. cit.*, p. 51.

<sup>28</sup> *Ibid.*, p. 53.

and by the Prophets, was extremely widespread.<sup>29</sup> Omens particularly had wide appeal and still have—to drop a morsel of bread is a bad sign; keys placed on the table cause a quarrel in the house; itching of the nose foretells a quarrel, while itching of the palm of the hand indicates money will be received.<sup>30</sup> So far as the mystical significance of numbers is concerned, there is some excuse for Jewish belief—letters of the Hebrew alphabet are used as numbers (as is true to some extent of the Roman numerical system); thus special significance is attached to the number nine, whose letters add up to *Emeth* (truth) the signature of the Lord.

Other superstitions and beliefs, not always exclusively Jewish, deserve some mention here. Blood is believed to be the seat of the soul, even in animals; no blood may be eaten, nor may human blood be used for healing purposes.<sup>31</sup> Since demons work mischief with the hair of a man's head<sup>32</sup> or the parings of his nails,<sup>33</sup> these objects must be disposed of carefully. The human eye is capable of working evil (an idea prevalent in the folklore of many nations).<sup>34</sup> The human word may work a curse.<sup>35</sup> Amulets will avert a curse.<sup>36</sup> After the marriage ceremony a cup must be broken to symbolize the fragility of man even in the midst of his greatest joy.<sup>37</sup> The windows of the chamber in which someone has died must be opened to allow the soul to escape, and all water in the house must be poured out so that the soul may not drown.<sup>38</sup> In the ceremony of *Kapparoeth* (scapegoat), an animal may be sacrificed in the stead of a human being.<sup>39</sup>

The folklore of any people has some connection with its religion, and certain beliefs inevitably acquire a deep religious symbolism so that it becomes difficult to separate a folklore theme from a point of faith. There is a Jewish custom, for example, of leaving some wine in a cup and opening the door for the friendly Prophet Elijah on the Seder nights of Passover.<sup>40</sup> Shall we attribute these acts to ignorant superstition or to beautiful symbolism?

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<sup>29</sup> *Ibid.*, p. 56.

<sup>30</sup> *Ibid.*, p. 65. Many of these omens are common to other folklore.

<sup>31-36</sup> *Ibid.*, pp. 68-98.

<sup>37</sup> *Ibid.*, p. 100. This is also a Chinese custom.

<sup>38</sup> A widespread custom throughout the world—*Ibid.*, pp. 102-104.

<sup>39</sup> Rappoport believes this custom to be of pagan origin, adapted by the Jews—*Ibid.*, p. 115.

<sup>40</sup> This custom corresponds to the Christian custom of awaiting Santa Claus on Christmas Eve, as Rappoport points out—Rappoport, *op. cit.*, p. 268.

At length we come to a brief examination of the folktales themselves. Fortunately we do not have to wade through the entire corpus of Jewish literature to cull out the folktale material, which is closely intermingled with the other elements—Halakah (legalisms), ecclesiastical debates, scientific treatises, and the like. Many, though certainly not all, of the folktales, fortunately, have been extracted separately and are represented in certain standard works in English.<sup>41</sup>

One notices immediately, when reading any collection of Jewish folktales, the underlying ethical, didactic framework. The Jewish folktale—officially at least—has a very definite function: to inculcate (by means of entertaining, interesting illustrations) the principles and customs of Judaism. A moral lesson is attached to almost every tale whether or not the tale would be perfectly complete without one. Thus favorite *genres* are parables, legends, biographies of the sages (often these are hero tales), myths, fables, and miracle stories; there are, however, many *märchen*, jests, and explanatory tales, but these too are colored by ethical reflections.

These folktales are thoroughly adapted to a Jewish background, whatever may have been their original sources. Typically the tales are given Biblical settings and personages and reflect Jewish ideas—love of one God, love of one's fellowmen, love of Talmud and Torah. For example, we may recognize in the setting of the following story the skeleton of an old (possibly borrowed) fable. When asked by a student why he chose to defy a Roman order to cease studying the Torah, Rabbi Akiba replies in the form of a parable. Once upon a time a fox went to the bank of a river and saw some fish swimming to and fro to escape some fishermen. When invited to seek refuge on land by living with the fox, the fish answered, "Are you the beast who is thought to be the cleverest among the animals? Surely you are a big fool, for if we cannot hide ourselves from the people whilst in the water, how much less shall we be able to hide ourselves on dry land?" Then Rabbi Akiba tells his student, "You pretend to be a clever man, but you are really a big fool. If I am afraid of the government while

<sup>41</sup> I have examined the following collections in addition to those previously mentioned by Ginzberg, Newman, and Rappoport: Lewis Browne, *The Wisdom of Israel* (Random House, New York, 1945); Martin Buber, *Tales of the Hasidim: The Early Masters* (Schocken Books, New York, 1947); Moses Gaster, *The Exempla of the Rabbis* (Probsthain and Company, London, 1924); Moses Gaster, *Ma'aseh Book* (The Jewish Publication Society of New York, Philadelphia, 1934), 2 vols.; Edmond Fleg, *The Jewish Anthology* (Behrman's Jewish Book House, New York, 1940)—translated by Maurice Samuel; Hyman E. Goldin, *The Book of Legends* (The Jordan Publishing Company, New York, 1929); Louis I. Newman, *The Talmudic Anthology* (Behrman House, New York, 1945).

studying the Torah, of which it is written, 'For that is thy life and the length of thy days (Deut. 30.20),' how much more would that be the case if I did not study the Torah?"<sup>42</sup>

It is the same Rabbi Akiba who, when requested by a heathen to be taught the whole Torah while standing on one foot, answers, "Yes, I will teach you the whole Torah while you are standing on one leg. . . . Keep this commandment, 'Do not unto thy neighbor what thou wouldst not like to have done to thyself.' This is the fundamental principle of the law. All the rest is a commentary upon it. Now go and study it."<sup>43</sup>

The very titles of many stories will indicate other ethical principles and religious practises, and beliefs (some of them superstitions) of the Jews: "Why the Sabbath Meal Tastes So Good," "Observances of the Sabbath Rewarded" (a most common theme), "Repent One Day Before Thy Death," "Piety and Modesty," "The Humility of Hillel," "Judge Your Friend Generously," "Let Your Fear of God Be as Great as Your Fear of Man," "Resurrection Not Impossible," "Why It Is Forbidden to Throw Bread on the Ground" (bread symbolizes life), "Why It Is Forbidden to Eat Vegetables Before Untying the Bunch" (loose bundles are the home of demons), "Rule Not Thy Household with Fear," "What There Is in a Name," "Of Washing the Hands Before a Meal," "In Praise of Charity" (a tremendously important ideal in Jewish life), "Pride Goes Before a Fall," "Visiting the Sick," "Torah the Best Merchandise," "Torah More Valuable Than Wealth," "The Story of Nanos Who Honored His Father and Mother," "The Sinner Who Was Released from Hell through the Kaddish Prayer of His Son," "The Man Who Was Punished for Shaving His Beard," "Story of the Avaricious Woman," "Story of the Faithless Wife," "Adultery and the Punishment Thereof," "The Dead Man Who Was Driven Around a Field which He Had Unjustly Appropriated in Life," and "The Man Whose Library Passed Into Strange Hands After His Death Because He Refused to Lend His Books While He Lived."<sup>44</sup> Other stories involve such Jewish themes as reverence for the scholar, hospitality, the ransom of prisoners, and the kindly protection of the Prophet Elijah.

In many Jewish folktales one may see reflected the Jewish fear of persecution. Throughout the centuries the Jew has had to refute Christian accusations of ritual murder, and so there are many folk-

<sup>42</sup> Gaster, *Ma'aseh Book*, I, 49-50.

<sup>43</sup> *Ibid.*, I, 22-23.

<sup>44</sup> Titles of stories in Gaster, *Ma-aseh Book*.

tales embodying this motif.<sup>45</sup> One group of such tales concerns the creation and the activities of the *Golem*, a figure half human and half demon, specifically created to foil the plots of those scheming to attribute ritual murder to the Jew. The *Golem* was created from clay by three Rabbis, following a divine injunction. He is three ells high, appears to be a man of about thirty, and has the conduct of a human being, lacking only the power of speech. Although appearing to be a dull human being, he is of course a supernatural creature with magical powers, such as invisibility. During the week preceding the feast of Passover the *Golem* wanders through the streets of a city stopping everybody with a burden on his back. "It frequently occurred that the bundle contained a dead child which the miscreant intended to deposit in the Jew-street; the *Golem* at once tied up the man and the body with a rope which he carried in his pocket, and, leading the mischief maker to the town hall, handed him over to the authorities."<sup>46</sup>

The magical-supernatural element in the Jewish folktale is quite apparent, despite its basic inconsistency with rationalistic monotheism. In many of the tales good and evil spirits are invoked or avoided. As an example of an evil spirit I might mention the *Dibbuk*, who may enter the body of a person or an animal and cause the insanity of his victim; the *Dibbuk* avoids water, however, for the fish eat his body there. He may be exorcized by a rabbi. Needless to say, most rabbis never believed in *Dibbuks*, *Golems*, or the like, but many rabbis did not frown on wonder stories which might point a useful moral lesson, particularly those in which the strange events take place as the result of prayer to God by a good person. For the efficacy of prayer is a fundamental Jewish tenet. Accordingly we find many wonder tales, most of them centered about the lives of Jewish sages<sup>47</sup> (these stories may be included in the genre of saint's legends or miracle stories).

In our reading of Jewish folktales we run across a few familiar stories which parallel those in European-Asiatic collections. One example is the story entitled "The Wisdom of the Men of Jerusalem." Here two Jewish captives make a series of apparently fantastic deductions from evidence which their captor overlooks—i.e., that a she-camel has passed before them, blind of one eye, carrying wine on one

<sup>45</sup> See Gaster, *Ma'aseh Book*, II, 353, for one example: "R. Judah Hasid Saves the Jews of Regensburg from the Charge of Murder." See also Rappoport, *op. cit.*, p. 136, where we note a variant of the type of the "Prioress' Tale"; here the dead child rises to accuse not the Jews but his actual murderers.

<sup>46</sup> "The Creation of the Golem"—Rappoport, *op. cit.*, pp. 195-199. See also pp. 202-203 for "The Death of the Golem."

<sup>47</sup> Akiba, Hillel, Johanan, Hanina, and so on.



side and on the other vinegar and that there are two men with the camel, one a Jew, the other a Gentile.<sup>48</sup> There is also a story, "Grateful Animals,"<sup>49</sup> which is a good example of a familiar type (Type 160—Grateful Animals; Ungrateful Man). In the Jewish story the three animal helpers are an ape, a watersnake, and an adder (not a monkey, a snake and a tiger), but the ungrateful jeweler is present, and the story follows that of the type exactly.<sup>50</sup>

Other Jewish stories with non-Jewish analogues might be mentioned here, but the proportion of such stories to those which seem to be exclusively Jewish is surprisingly small.<sup>51</sup> While the individual Jew borrowed many ideas from his non-Jewish neighbors, the rabbis as the official transmitters of the Jewish folktale (in their sermons and in the religious writings) were able to edit, reject, or counteract undesirable foreign influences. What foreign elements survive in the Jewish folktale are usually given the Jewish ethical tone.

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In this brief paper I have sought to portray the role which the folktale has played in Jewish culture since the post-Biblical period. First I discussed the folktale elements in the Apocrypha and Apocalyptic-pseudoepigraphic Books. Turning to the main area of Jewish culture I then traced the oral tradition which supplemented the written Law and which itself was progressively reduced to writing in the Mishnah, Talmud, and various Midrashim. It is in the Agadic portions of these commentaries that the accumulated wisdom of the people expressed itself on matters of religion and ethics, and here is where we must look for folktale material. Passing next to modern times I related at some length the revival of Jewish folklore as the *modus operandi* of the mystical movement of Hasidism. Then I considered general aspects of Jewish folklore, with particular attention to the questions of magic and superstition. Finally I examined certain representative folktales to note the favorite themes of the Jewish folktale, the wide number of *genres*, and the relatively few type parallels in non-Jewish folktales.

<sup>48</sup> Gaster cites many parallels for this story—see *The Exempla of the Rabbis*, p. 195. I do not know what the Aarne-Thompson number may be.

<sup>49</sup> Rappoport, *op. cit.*, p. 141.

<sup>50</sup> In my opinion, it should be included as a version with the others mentioned in the Aarne-Thompson Type Index.

<sup>51</sup> Gaster (in *The Exempla of the Rabbis*) and Rappoport are both agreed as to this point.

Certainly one thing is clear: the Jewish folklore must be studied in the light of the Jewish religion. It was developed as part of the religion and actually modified the religion. The Jewish folktale is primarily didactic, but underneath the didacticism always lay the element of entertainment. Moral instruction combined with entertainment proved an irresistible medium for the transmission of Jewish culture.

*Pace College*

*New York 1, N.Y.*

## ***The Editor's Page***

The Editor, W. Edson Richmond, will spend the coming academic year in Oslo, Norway as a Fulbright Research Scholar. The editorial duties will be assumed by the Associate Editor, Warren E. Roberts. Communications to the Associate Editor should be addressed to him at the English Department, Indiana University, Bloomington, Indiana.

### **ALL-KENTUCKY ISSUE**

The Fall, 1953 issue of *Midwest Folklore* will be an all-Kentucky issue composed of contributions assembled by Herbert Halpert from members of the Kentucky Folklore Society. Articles, which will cover a wide range of topics, will include "Christian Names in Western Kentucky" by Lillian Lowry, "Folklore in the Kentucky Novel" by Lawrence S. Thompson, "Kentucky Folk Customs and Folk Communities" by Herbert Halpert, "Granddaddy Roberts" by Frances Boshears, "The 'Sosayshun'—Annual Baptist Meeting" by William McElrath, and several other articles dealing with Kentucky folklore.



## Proverbs in the Novels of James Fenimore Cooper

By WARREN S. WALKER

Of the many different types of folklore in the novels of James Fenimore Cooper, none appears more frequently than the proverb. The list included here constitutes only a sampling, for there are, in all, several hundred proverbs and proverbial expressions in his fiction.

Cooper's proverbs *seem* to be drawn mainly from folk sources, though the folklorist faces here the perennial problem as to whether, in a particular instance, an item is folk or literary in origin. Many of them, of course, can be found in earlier pieces of literature, but their distribution in the novels argues for the oral rather than the written tradition. Proverbs appear most frequently in stories about the kinds of people whom Cooper knew well. With very few exceptions, the closer the characters are to the author in time, locale, and culture, the more proverbs they use. The three anti-rent novels, for example, set in Cooper's own New York State and dealing with a contemporary problem, contain nearly ten times as many proverbs as *The Heidenmauer*, *The Bravo*, and *The Headsman*, a trio of tales about the European past. Such a marked contrast would have been much less likely had his proverbs been collected in the library.

The proverbs that follow are arranged according to the classification for New York State proverbs set up by Harold W. Thompson.<sup>1</sup> The word "Biblical" follows each proverb that is listed in *The Exhaustive Concordance of the Bible* (edited by James Strong); the word "English" follows each one that appears in *The Oxford Dictionary of English Proverbs*. Where a proverb seems clearly to be English but is not included in *The Oxford Dictionary of English Proverbs*, it is queried "English?" Otherwise there is no attempt to indicate origins. Nor is any attention given here to the artistic function of the proverb in Cooper's fiction, an interesting study in itself.<sup>2</sup>

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<sup>1</sup> Harold W. Thompson, *Body, Boots & Britches*, pp. 481-504.

<sup>2</sup> For brief comment on this subject see Warren S. Walker, "Elements of Folk Culture in the Novels of James Fenimore Cooper," in the forthcoming Cooper Centennial volume.

## PROVERBS OF WISDOM

*Industry, Thrift, and Work in General*

- A lazy traveler makes a long journey. (*Pr.*, 106)<sup>3</sup>  
 A nimble sixpence is as good as a lazy shilling. (*R.R.*, 195). Cooper later spoiled this proverb by trying to elaborate upon it. He lost the rhythm and the neat contrast:  
 A nimble sixpence multiplies faster than a slow-moving shilling. 'Tis the constant rolling of the ball that causes the snow to cleave. (*W-W.*, 114)  
 A stitch in time saves nine. (*S.L.*, 26)—English  
 All at once makes light work. (*Chain.*, 150)  
 Business before pleasure. (*T.A.*, 467)  
 Fair words butter no parsnips. (*H.B.*, 493)—English  
 Good wine needs no bush. (*R.R.*, 95; *W-and-W.*, 50)—English  
 He is well paid who gets the bite he baits for. (*R.R.*, 214)  
 He who sells cheap never wants a purchaser. (*W-W.*, 352)  
 Keep what you've got and get what you can. (*H.B.*, 81)  
 Make hay while the sun shines. (*H.F.*, 91; *S.L.*, 318)—English  
 Naught will produce naught. (*Chain.*, 104)—English  
 Necessity sharpens the wits. (*A.A.*, 231)  
 No man should be above his business. (*Red.*, 79)  
 Nothing ventured, nothing got. (*S.L.*, 318)—English  
 Perfection is the parent of success. (*Mon.*, 259)  
 The first blow is always half the battle. (*T.A.*, 503; *A.A.*, 297)  
 The head will be busy when the hands are idle. (*R.R.*, 45)  
 The laborer is worthy of his hire. (*Mon.*, 412)—Biblical  
 The more haste, the worse speed. (*Pion.*, 110; *S.L.*, 267)—English  
 The tree is known by its fruits. (*Pre.*, 368)—Biblical  
 Thrift hath made many a man rich, but it never yet brought anyone to want. (*W-W.*, 114)

*Comfort and Courage*

- A blessing often comes at the eleventh hour. (*Mon.*, 58)  
 A faithful servant is an honest counselor. (*W-W.*, 56)

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<sup>3</sup> To document each proverb in the usual way would be to have more than three hundred footnotes in this article. Such a cumbersome arrangement is avoided by citing the sources right in the text. The titles of the novels are abbreviated according to the following plan: *Precaution*: *Pre.*; *The Spy*: *Spy*; *The Pioneers*: *Pion.*; *The Pilot*: *Pil.*; *Lionel Lincoln*: *L.L.*; *The Last of the Mohicans*: *L.M.*; *The Prairie*: *Pr.*; *The Red Rover*: *R.R.*; *The Wept of Wish-ton-Wish*: *W.W.W.*; *The Water-Witch*: *W-W.*; *The Bravo*: *Br.*; *The Heidenmauer*: *Heid.*; *The Headsman*: *Head.*; *The Monikins*: *Mon.*; *Homeward Bound*: *H.B.*; *Home as Found*: *H.F.*; *The Pathfinder*: *Path.*; *Mercedes of Castile*: *M.C.*; *The Deerslayer*: *Deer.*; *The Two Admirals*: *T.A.*; *The Wing-and-Wing*: *W-and-W.*; *Wyandotté*: *Wy.*; *Afloat and Ashore*: *A.A.*; *Miles Wallingford*: *M.W.*; *Satanstoe*: *Sat.*; *The Chainbearer*: *Chain.*; *The Redskins*: *Red.*; *The Crater*: *Cr.*; *Jack Tier*: *J.T.*; *The Oak Openings*: *O.O.*; *The Sea Lions*: *S.L.*; *The Ways of the Hours*: *W.H.*

Page numbers refer to the Darley Edition of Cooper's novels published in New York, 1859-1861, by W. A. Townsend.

- A fly may bite an elephant if he can find a weak spot in his hide. (*H.F.*, 483)  
 A rough outside often holds a smooth inside. (*Spy*, 146)  
 All will come right in heaven. (*Mon.*, 439)  
 He is thrice-armed who has his quarrel just. (*Red.*, 523)  
 Home is home, be it ever so homely! (*Red.*, 24)—English  
 It is better to be first in a village than second in Rome. (*Mon.*, 264)—English  
 It's a long road that has no turning. (*W.H.*, 126)—English  
 It's an ill wind that blows luck to nobody. (*Pil.*, 21)—English  
 Live and learn. (*J.T.*, 91)—English  
 [Make] a merit of necessity. (*Mon.*, 198; *Mon.*, 423)—English  
 Modesty is a poor man's wealth. (*W-W.*, 62)  
 Nothing is done without trying. (*J.T.*, 66)  
 Paddle your own canoe. (*M.W.*, 262)  
 Practice makes perfect. (*Mon.*, 259)—English?  
 Rome was not built in a day. (*H.B.*, 248)—English  
 Slow but sure. (*Chain.*, 96)—English  
 Success is an admirable plaster for all wounds. (*Mon.*, 355)—English  
 The hardest gale must blow its pipe out. (*Mon.*, 144)  
 Those that begin with nothing . . . are the most apt to succeed. (*A.A.*, 32)  
 What cannot be cured must be endured. (*Mon.*, 19; *A.A.*, 516; *T.A.*, 148)—  
 English  
 Where there is a will, there is a way. (*Sat.*, 177)—English  
 While there is life, there is hope. (*Spy*, 115; *O.O.*, 61)—English?

### Caution or Warning

- A good cow may have a bad calf. (*H.F.*, 480)  
 A miss is as good as a mile. (*Path.*, 177)—English?  
 A stern chase is a long chase. (*Pil.*, 458; *M.W.*, 197; *M.W.*, 300; *H.B.*, 77;  
*Path.*, 53)  
 All is not gold that glitters. (*Chain.*, 159)—English  
 As the old cock crows, the young 'un l'arns. (*A.A.*, 178)—English  
 As the twig is bent the tree will grow. (*Head.*, 306)—English?  
 As you brew, so you must bake. (*Mon.*, x)—English  
 Beggars must not be choosers. (*H.F.*, 306; *Cr.*, 401)—English  
 Bulkheads have ears in a ship, as well as walls in houses. (*W-W.*, 187)  
 Coming events cast their shadows before. (*Red.*, 340; *Mon.*, 159; *A.A.*, 467)—  
 English  
 Constant dropping will wear a stone. (*J.T.*, 249)—English  
 Faint heart never won fair lady. (*Pre.*, 418; *R.R.*, 72)—English  
 Galley news is poor news. (*J.T.*, 422)—Its source, that is, is unreliable.  
 [He] who hesitates is lost. (*H.F.*, 339)—English?  
 It is hard to kick against the pricks. (*Red.*, 338; *H.F.*, 238; *Mon.*, 431)—  
 Biblical  
 It is well to have two strings to a body's bow. (*S.L.*, 99)—English  
 Let well enough alone. (*H.B.*, 391)—English  
 Many men, many minds. (*H.F.*, 170; *Red.*, 169)—English  
 Many slips exist between the cup and the lip. (*R.R.*, 401; *Mon.*, 114)—English

- New lords, new laws. (*Sat.*, 314; *Pion.*, 187; *M.W.*, 366; *M.W.*, 367; *R.R.*, 55; *R.R.*, 239)—English
- Obeys orders, if you break owners. (*Pil.*, 81)—This is a warning to obey sailing orders at all costs.
- Old heads are better than young ones. (*J.T.*, 145)—English?
- Possession is nine points of the law. (*T.A.*, 275; *T.A.*, 292)—English
- Sail before the wind. (*H.B.*, 152)
- Silence gives consent. (*H.F.*, 342)—English
- Stones can hear. (*R.R.*, 157)
- Temper the wind to the shorn lamb. (*Head.*, 464; *H.B.*, 338)
- The burnt child dreads the fire. (*W-and-W.*, 181)—English
- The deer that goes too often to the lick meets the hunter at last. (*Path.*, 93)
- The love of money is the root of all evil. (*Mon.*, 35; *Mon.*, 345; *Red.*, 212)—Biblical
- The pitcher that goes often to the well gets broken at last. (*W-and-W.*, 247; *H.F.*, 175)—English
- The race is not (always) to the swift. (*A.A.*, 182)—Biblical
- The stillest waters commonly conceal the deepest currents. (*W-W.*, 325)—English
- Time and tide wait for no man. (*T.A.*, 46; *W-W.*, 34; *H.B.*, 37; *A.A.*, 505)—English
- Time flies. (*H.F.*, 342)—English
- [Use] fire to fight fire. (*Mon.*, 113)
- Vice is twice as active as virtue. (*A.A.*, 199)
- Where your treasure is, there will the heart be also. (*H.B.*, 65; *Mon.*, 83)—Biblical
- Yielding an inch would be giving an ell. (*Chain.*, 389)—English
- You cannot make a silk purse out of a sow's ear. (*Red.*, 150)—English
- You've sown the wind and will reap the whirlwind. (*Chain.*, 306)—Biblical

### *Ironical or Cynical Observation*

- A man who is born to be hanged will never be drowned. (*Spy*, 113)—English
- A ship always made better weather under some canvas than under bare poles. (*Mon.*, 133)
- Big ships always tow small craft. (*T.A.*, 279)—A great man, that is, always has his followers.
- First offers are the best. (*W-W.*, 114)
- Half-way rogues are the bane of honesty. (*A.A.*, 200)
- He'll never drown in fresh water. (*A.A.*, 549)—Said of an old salt.
- His bark is worse than his bite. (*Chain.*, 286)—English
- Il y a chapeau et chapeau.* (*Red.*, 383)
- In for a penny, in for a pound. (*Mon.*, 85; *Red.*, 101; *J.T.*, 414)—English
- It is impossible to gather honey from a rock. (*Spy*, 282)
- It is useless to look for the fur of a marten on the back of a cat. (*W-W.*, 28)
- It takes an aristocrat to make a true democrat. (*M.W.*, 213)
- It takes three generations to make a gentleman. (*A.A.*, 323; *Pion.*, 223)
- Like master, like man. (*M.W.*, 16)—English

- Like mother [father], like child. (*T.A.*, 147; *T.A.*, 150)—English  
 Luck sanctions all. (*W-W.*, 132)  
 Manners make the man. (*H.B.*, 25)—English  
 Misery loves company. (*H.B.*, 454)—English  
 Misery makes a man acquainted with strange bed-fellows. (*W.H.*, 356; *M.W.*, 164; *T.A.*, 219)—English  
 Nature is nature. (*Path.*, 37; *Path.*, 338)  
 One man's victory is another man's defeat. (*T.A.*, 447)—English?  
 Out of sight, out of mind. (*M.W.*, 360)—English  
 Seeing is believing. (*R.R.*, 169)—English  
 Set a rogue to [watch] catch a rogue. (*A.A.*, 165; *Mon.*, 349)—English  
 The devil never finishes his jobs by halves. (*R.R.*, 245)  
 The door was locked after the horse was stolen. (*M.W.*, 39)—English  
 The man who wants ticklish duty well done, must see to it himself. (*J.T.*, 191)  
 The new broom sweeps clean. (*H.F.*, 156; *W.H.*, 219)—English  
 The prodigal of twenty makes the miser of seventy. (*Head.*, 48)  
 There is many a man that knows there is too much canvas on a ship who can't tell how to shorten a sail. (*Pil.*, 81)  
*Vox populi, vox dei.* (*Red.*, 301)—The reference, here used ironically, is to the Jacksonian belief in the infallibility of the common people.  
 What is bred in the bone will be seen in the flesh. (*H.F.*, 370)—English  
 What is everybody's business is nobody's business. (*H.F.*, 361; *W.H.*, 24; *Sat.*, viii; *Red.*, 125)—English  
 When it rains it pours. (*Sat.*, 289)—English  
 You never see a ship go in the wind's teeth or hear a monkey talk. (*R.R.*, 38)

## PROVERBS OF POETRY

### *Proverbial Comparisons*

#### *Based on adjectives or adverbs*

- Accurate as a sun-dial. (*A.A.*, 385)  
 Active as wildcats. (*H.B.*, 424)  
 Brave as a lion. (*H.B.*, 102; *A.A.*, 292; *T.A.*, 355)—English?  
 Bright as a teakettle. (*M.W.*, 193)  
 Busy as a bee. (*M.W.*, 361; *J.T.*, 205)—English  
 Certain to follow as that the sun succeeds the dawn. (*H.B.*, 23)  
 Clear as a church five minutes after the blessing. (*T.A.*, 488)  
 Clear as bilgewater. (*H.B.*, 304)  
 Close as foxes. (*T.A.*, 195)  
 Dead as a door-nail. (*H.F.*, 114)—English  
 Drunk as a lord. (*Chain.*, 13)—English  
 Earthy as a fox. (*W-W.*, 283)  
 Easier than the beaver casts his coat. (*W-W.*, 185)  
 Easily as a country wench turns in a jig. (*T.A.*, 284)  
 Easy as a small sin sits upon a rich man's conscience. (*R.R.*, 342)  
 Fast as a church door on a week-day. (*H.B.*, 121)  
 Fierce as a half-fed tiger. (*R.R.*, 408)  
 Full as a lawyer's conscience. (*H.B.*, 37)

- Furious as a hurricane. (*Mon.*, 187)  
 Happy as lords. (*Sat.*, 291)—English?  
 Happy as the day was long. (*M.W.*, 429)—English?  
 Hard as stone. (*Mon.*, 178)  
 Helpless as a halibut in a tub. (*R.R.*, 392)  
 Honest as light. (*Chain.*, 120)  
 Honest as noon-day. (*Chain.*, 80)—English  
 Like as two hounds of the same litter. (*T.A.*, 18)  
 Muzzy as a tapster at midnight. (*M.W.*, 226)  
 Nimble as pickpockets in a crowd. (*W-W.*, 266)  
 Obstinate as a mule. (*W-W.*, 347)—English?  
 Old as the flood. (*Mon.*, 332)—English  
 Plain as the noses on their faces. (*Red.*, 352; *Red.*, 409)—English  
 Plain as your hand. (*W-W.*, 241)  
 Prompt as duellists. (*Mon.*, 396)  
 Quick as thought. (*W-W.*, 364; *Path.*, 12; *T.A.*, 462; *T.A.*, 515)—English?  
 Quiet as a lake in a summer eventide. (*T.A.*, 462)  
 Regular as our chronometer. (*H.B.*, 37)  
 Regularly as a town-clock. (*W-W.*, 199)—English?  
 Regularly as the equinoxes. (*H.B.*, 19)  
 Saucy as peacocks. (*T.A.*, 310)  
 Savage as a bear with a sore head. (*M.W.*, 187)—English?  
 Sick as a dog. (*A.A.*, 238)—English?  
 Silent as death. (*R.R.*, 512)—English?  
 Silent as the grave. (*Pil.*, 77; *Pil.*, 304)—English?  
 Stiff as a church. (*Mon.*, 205)  
 Still as death. (*W-W.*, 415)—English  
 Straight-up-and-down as the back of a grenadier. (*T.A.*, 359)  
 Strong as a jackass. (*M.W.*, 246)  
 Tender as a fellow with corns. (*T.A.*, 355)  
 Thick as the smoke of battle. (*T.A.*, 57)  
 Tough as a pepperidge log. (*Spy*, 127)  
 True as steel. (*M.W.*, 315)—English  
 True as the needle. (*A.A.*, 292)—The needle here is that of the compass.  
 Wet as a wash-tub. (*T.A.*, 394)

*Based on nouns or verbs*

- Be down among 'em like a hawk upon a chicken. (*T.A.*, 478)  
 Buoyed her up like a bubble. (*T.A.*, 473)  
 Come like a thief in the night. (*Red.*, 415)—Biblical  
 (Cut up a crate of crockery) as if it had been a cat in a cupboard. (*H.B.*, 405)  
 Drinks like a coal-heaver. (*M.W.*, 219)  
 Every ear [was] pricking like that of a deer that hears the hound. (*T.A.*, 396)  
 Feeling their way like so many blind beggars. (*T.A.*, 57)  
 Fell like a slaughtered ox. (*H.B.*, 267)—English?  
 Fit like gloves. (*Sat.*, 324)—English?  
 Fought like a tiger. (*M.W.*, 375; *H.B.*, 275)—English?



- Fought like a wildcat. (*H.B.*, 283)—English?  
 Gaping like a greyhound. (*H.B.*, 275; *J.T.*, 351)  
 (Hauling yards [of a ship] when there is no wind is) like playing on a Jew's harp at a concert of trombones. (*H.B.*, 133)  
 Lying like a snake in the grass. (*J.T.*, 101; *M.W.*, 241; *R.R.*, 29)—English  
 Made a noise as if a butcher were felling an ox. (*T.A.*, 425)  
 Making our money like horses and spending it like asses. (*R.R.*, 156; *J.T.*, 347)  
 Melted away like snow in a thaw. (*Mon.*, 180)  
 (Pouring down the coast) like crows on the scent of carrion. (*H.B.*, 413)  
 (Relished it) as a horse takes to oats. (*H.B.*, 415)  
 Slides along like a London coach. (*T.A.*, 400)  
 Slip by like girls in a country-dance. (*T.A.*, 402)  
 Snapping like a pipe-stem. (*T.A.*, 505)  
 Spread like fire in the prairies. (*H.B.*, 100)  
 Stuck as close as a leech. (*A.A.*, 207)—English?  
 (Such a claim is) like the daw among peacocks. (*H.F.*, 310; *Mon.*, 225)—English?  
 Sucks like a nine months baby. (*T.A.*, 458)  
 Swims like a cork. (*T.A.*, 431)—English?  
 Take to each other like rum and water. (*M.W.*, 48)  
 The tide runs like a racehorse. (*T.A.*, 73)  
 The tides run like a mill-tail. (*A.A.*, 188)  
 [To] be like a fish out of water. (*H.F.*, 65)—English  
 Torn like cloth in the shopman's hands. (*T.A.*, 509)  
 Turns like a fox in his tracks. (*W-W*, 313)—English?  
 Went at the theory like a bull-dog at the muzzle of an ox. (*Mon.*, 101)  
 Worked like ants. (*M.W.*, 285)  
 Yaws like a fellow with his grog aboard. (*T.A.*, 467)

### *Humorous and Vigorous Metaphors*

- A chip of the old block. (*M.W.*, 48; *Mon.*, 362)—English  
 A Cornish hug. (*T.A.*, 100)—English  
 A dog in the manger. (*A.A.*, 270; *H.F.*, 310)—English  
 A pretty kettle of fish. (*Red.*, 46)—English  
 A regular knock-down and drag-out. (*Pr.*, 212)  
 A wolf in sheep's clothing. (*T.A.*, 304)—English  
 (All on board had) taken the measure of his foot. (*H.B.*, 79)—English  
 All was grist that came to his mill. (*H.F.*, 89)—English  
 An Irishman's hurricane—right up and down. (*T.A.*, 192)  
 At sixes and sevens. (*A.A.*, 395; *M.W.*, 365; *Mon.*, 222)—English  
 Bringing coals to Newcastle. (*T.A.*, 250)—English  
 By hook or by crook. (*H.B.*, 417; *H.F.*, 329)—English  
 Hit between wind and water. (*H.B.*, 412)—English  
 Hobson's choice. (*Mon.*, 334)—English  
 In a brown study. (*T.A.*, 78)—English?  
 It was neck or nothing. (*J.T.*, 454)

- Knocked the devil into a cocked hat. (*Red.*, 35)  
 Laughing in his sleeve. (*W.W.*, 380)—English  
 Let the cat out of the bag. (*H.F.*, 115)—English  
 Men can strain at a gnat and swallow a camel. (*H.F.*, 221; *Red.*, 228; *Red.*, 267; *Path.*, 304)—Biblical  
 Much of a muchness. (*T.A.*, 421)—English  
 Our hearts were in our mouths. (*M.W.*, 380; *Path.*, 288; *A.A.*, 83)—English?  
 Setting a cap [for a husband]. (*Red.*, 105)—English  
 Shipshape and Brister [Bristol] fashion. (*T.A.*, 39)—English  
 Sold for a song. (*M.W.*, 422)—English?  
 Take the bull by the horns. (*Mon.*, 112)—English  
 Taking time by the forelock. (*M.W.*, 316)—English  
 (That story about Jones is) a tub for whales. (*J.T.*, 83)  
 The ice was broken. (*T.A.*, 571)—English  
 (The whole parish was) by the ears. (*W.W.*, 215)—English?  
 There is a screw loose there. (*Red.*, 34)—English?  
 They are the salt of the earth. (*Red.*, 90; *Mon.*, 451)—Biblical  
 [They] dig their graves with their teeth. (*Pr.*, 24)  
 This has been a Scotch prize that we've taken. (*Pil.*, 399)—It did not repay the effort, that is.  
 To lead apes [in hell]. (*Pre.*, 323)—English—To die an old maid is to acquire this job.  
 [To] turn an honest penny. (*R.R.*, 194)—English  
 Who's to pay the piper? (*R.R.*, 164)—English?  
 Worked like a dog. (*A.A.*, 345)—English?  
 You have hit the nail on the head. (*Red.*, 52)—English  
 You quite put my nose out of joint. (*J.T.*, 135)—English?

### *Euphemisms*

- A little how-come-you-so. (*R.R.*, 160; *Sat.*, 23; *Sat.*, 125)—Slightly drunk.  
 In the wind. (*J.T.*, 10)—To be drunk.  
 She is no better than she should be. (*R.R.*, 204)—English  
 To sow his wild oats. (*M.W.*, 75)—English

### *Retorts and Proverbs for Special Occasions*

- A cat may look at a king. (*M.C.*, 293)—English  
 An Irishman always has something to say, though it be a bull. (*T.A.*, 439)  
 Better late than never. (*R.R.*, 169)—English  
 Call him anything, provided you don't call him too late to his grog. (*R.R.*, 342)  
*Chacun à son goût!* (*H.F.*, 152; *H.F.*, 431)  
 De'el tak' the hindmaist. (*T.A.*, 224)—English  
 First come, first served. (*Chain.*, 338)—English  
 Give the devil his due. (*Chain.*, 55; *Chain.*, 266; *Path.*, 55; *R.R.*, 174)—English



He's been to meeting and he's been to mill. (*Cr.*, 22; *A.A.*, viii)—This is used as ironic praise of provincialism.

If the mountain will not come to Mahomet, Mahomet must go to the mountain. (*Sat.*, 317)—English

Love me, love my dog. (*Path.*, 331)—English

Old shipmates afore young 'uns. (*T.A.*, 548)

One hand for the king, and the other for self. (*T.A.*, 29)

One hand for the owner, and t'other for yourself. (*Pil.*, 81)—This and the preceding proverb are used by sailors when both the ship and its crew are in danger.

Render unto Caesar the things which are Caesar's. (*W.W.*, 310)—Biblical

She'll go farther and fare worse. (*Chain.*, 396)—English?

Sink or swim. (*W.W.*, 370; *H.F.*, 39; *Mon.*, 196)—English

The better day, the better deed. (*A.A.*, 52; *A.A.*, 60; *S.L.*, 42; *S.L.*, 241; *Pre.*, 380)—English

There are exceptions to all general rules. (*T.A.*, 45)—English

There are two sides to every story. (*T.A.*, 75)

Two heads are better than one. (*A.A.*, 155)—English

We are all young before we live to be old. (*Sat.*, 209)

We will not halloo till we're out of the woods. (*M.W.*, 240)

What is sauce for the goose is sauce for the gander. (*H.B.*, 76)—English

When Adam delved and Eve span,

Where then was the gentleman? (*Chain.*, 330)—English

When the cat is away, the mice will come out to play. (*M.W.*, 379; *W.W.*, 282)—English

*Blackburn College*

*Carlinville, Illinois*

### Records Received

Bryan, Charles, *Barbary Allen, Or Joe Clark, Springfield Mountain; Froggie Went A Courtin', Willie My Dear (Lord Randal)*. (Nashville: Educational Records, Nos. 1001 and 1002.) 78 rpm. \$1.05 each.

Niles, John Jacob, *American Folk Love Songs*. (Lexington, Ky.: Boone-Tolliver Records, No. BTR-22.) LP.

Niles, John Jacob, *Ballads* (Vol. 1). (Lexington: Boone-Tolliver Records, No. BTR-23.) LP.

### Books Received

- Alford, Violet, *Introduction to English Folklore* (New York: British Book Centre, 1952.) 164 pp. \$2.75.
- Atwood, E. Bagby, *A Survey of Verb Forms in the Eastern United States*. Studies in American English, No. 2. (Ann Arbor: University of Michigan Press, 1953.) viii + 53 pp. 31 figures. \$2.50.
- Berry, Lester V., and Melvin Van den Bark, *The Thesaurus of American Slang, Second edition*. (New York: Thomas Y. Crowell Co., 1953.) 1272 pp. \$6.95.
- Brewster, Paul G., *American Nonsinging Games*. (Norman: University of Oklahoma Press, 1953.) xxii + 218 pp. \$3.75.
- Christensen, Erwin O., *Early American Woodcarving*. (Vleneland and New York: World Publishing Company, 1952.) 149 pp., 52 figures. 12 plates. \$4.00.
- de Angulo, Jaime, *Indian Tales*. Foreword by Carl Carmer. (New York: A. A. Wyn, 1953.) vii + 246 pp. \$3.75.
- Gaer, Joseph, *Holidays Around the World*. (Boston: Little, Brown & Co., 1953.) ix + 212 pp. \$3.00.
- Harkins, William E., *Bibliography of Slavic Folk Literature*. (New York: King's Crown Press, 1953.) v + 28 pp. \$.90.
- Hostetler, John A., *Amish Life*. (Scottsdale, Penna.: Herald Press, 1953.) 32 pp. \$.50.
- Hostetler, John A., *Annotated Bibliography on the Amish*. (Scottsdale, Penna.: Mennonite Publishing House, 1951.) ix + 100 pp. \$1.50.
- Journal of the International Folk Music Council*, V (1953), 96 pp. 12s/6d.
- McCallum, Neil, *It's an Old Scottish Custom*. (New York: Vanguard Press, n.d.) 192 pp. \$3.00.
- Schwartz, Paul, ed., *Folk Dance Guide*, Third Edition. (The editor: Box 342 Cooper Sta., New York, 1953.) 16 pp. \$.50.
- Suduth, Ruth Elgin, and Constance Gay Morenus, *Tales of the Western World: Folk Tales of the Americas*. (Austin, Texas: The Steck Company, 1953.) 281 pp. \$2.50.

## Book Reviews

*Serbo-Croatian Folk Songs.* Béla Bartók and Albert B. Lord. (New York: Columbia University Press, 1951). xvii & 431 pp. \$8.50.

This edition of seventy-five Yugoslav folk song melodies with their accompanying texts is the outcome of cooperation between Columbia and Harvard Universities, and of collaboration among distinguished students of the Serbo-Croatian textual and musical traditions. The material edited is part of the enormous amount of field-recorded song and music made by the late Milman Parry mainly in Moslem regions of Yugoslavia. Whereas Parry chiefly recorded epic pieces, the present edition concentrates on a selection of the so-called "women's songs" (lyrics and short ballads, usually sung to brief organized tunes instead of to the constantly repeated chant-like strains, covering single text-lines, used by epic singers). Bartók edits and analyzes the music; Lord the words. Both scholars transcribed the material from copies of the original field recordings.

A foreword by Professor George Herzog gives briefly the occasion, history, and nature of the collection of this material. It provides also a clear explanation of the background to this study: the age-old folk-melodic styles; the unique knowledge and scholarly achievements of Bartók; the value of the work thus accomplished in presenting and analyzing specimens of texts, and what may be called ancient Eurasian music. A unique feature of the collection is that it is the first published group of Serbo-Croatian folk songs and tunes competently transcribed from scientific field recordings of this people's traditional song.

Bartók's introduction to the musical section is undoubtedly the most comprehensive, authoritative and philosophical discussion of a regional folk-music tradition ever to appear in English. It contains an excellent explanation of the difficulties of transcribing folk music and of the problems of pitch, scale, rhythm, notation, and the use of various diacritical symbols to eke out the conventional setting-down of music. Much of what he says is of universal application, though his remarks are naturally focused on the material immediately studied. He notes, e.g., that "these melodies never present regular rhythmic patterns from which to deviate" (p. 5); and speaks of the desirability of keeping apart "well-shaped melodies from unintentional desultory forms" (p. 7).

On pp. 7-9 occurs the complete answer to those who insist—in connection with barring traditional tunes—that the music has “its own” independent form and rhythm. Bartók shows that the lines of the verse both reveal and determine the “periods” (lines, phrases) of the melody, and that the place of bars “should be determined generally by the metrical structure of the text line, in the case of vocal melodies.” Also “the structure of the melodies should be determined by the structure of the text” (p. 8). These words express perfectly the present reviewer’s perceptions: in barring a tune, a transcriber must, willy-nilly, be guided by the recurrent stresses of the text-line, which in a very real way give shape and coherence to the tune. Besides, any other point of view nullifies the use of bars, which have the indication of stresses and recurrent or corresponding measurements of duration as their main function.

Of especial interest are Bartók’s statements (p. 15) about grouping airs “grammatically,” i.e. according to “family.” This is defined as “being of similar structure and representing the same style.” Such grouping, of course, in any large collection, works havoc with the *textual* order of arrangement (inasmuch as association between songs and airs is not constant or inseparable, cf. Lord’s remarks, p. 254), just as the grouping of text-versions upsets that of the music. Bartók does not discuss this matter, which is aside from his musical-analytic purpose, and is naturally each individual editor’s problem, regulated by circumstances: his tradition and his own aims.

On pp. 34-36 we find compressed into small space much valuable information about regional styles of verse and music; and pp. 36-7, about the role of the melody in forming stanza-like structures out of the lines of non-stanzaic texts. A thorough analysis of melodic forms, types, scales, and idiosyncrasies in the Serbian material follows with an account of discernible influences from other folk-musical styles on the Serbian.

Then come the melodic transcriptions themselves. Having listened to the records of nearly (if not quite) all the pieces given, and having tried myself to transcribe similar ones, I can testify to the wonderful thoroughness, accuracy and (as it were) “graphic” quality of Bartók’s transcriptions. Considering the difficulties of the task, I should not hesitate to call these impeccable. The basic build of each tune—and what there may be of a basic rhythmic pattern—are made clear by the skeletal tune given under the first-stanza melody of each item. It is wonderful that despite free time and extreme ornateness, the melodies remain readable and appreciable in these notations.

The textual section of Professor Lord is also a thorough and intelligent piece of editing and translation. Its introduction contains a vivid account of the region and the collecting work (Lord assisted Parry in the latter's field trips), and a general description of the singing tradition, with the attitudes of the singers toward their songs. It also contains a classification of the songs, and remarks about the ways in which the texts are informative regarding traditional processes in folk poetry. The texts follow, accompanied by literal, line-by-line translations and clarifying notes on linguistic features. References to other recorded versions of the songs frequently shed light on such obscurities as occur in the forms edited. Professor Lord's notes to the songs also explain customs and other folkloric elements which might be unintelligible to the general reader. Altogether, this collection is informative in the highest degree about a regional cultivation of folk song and music.

*The Pennsylvania State College*  
*State College, Penna.*

*Samuel P. Bayard*

*Onezhskie byliny* (Onega Epic Folk Songs), edited by Yu. M. Sokolov, prepared for press by V. Chicherov, *Letopisi*, vol. xxx, Gosudarstvenny literaturny muzey, Moscow, 1948. 938 pp.

This collection of *byliny*, or Russian epic folk songs, is the result of an expedition to the Onega lake region, northeast of Leningrad, directed by the brothers Boris and Yuriy Sokolov in the years 1926-28, and financed by the State Academy of Artistic Sciences.<sup>1</sup>

The expedition undertook to collect the folk epos on the same territory covered by P. N. Rybnikov in the early 1860's (*Pesni sobrannye P. N. Rybnikovym*, 1861) and A. F. Hilferding (Gil'ferding) in 1871 (*Onezhskie byliny*, St. Petersburg, 1895, and subsequent editions). The Onega region, isolated and surviving in a state of civilization largely antedating the reforms of Peter the Great, is perhaps the richest surviving source of Russian epic songs. By thus resurveying an area already studied by two of the finest collectors of the nineteenth century, the Sokolov Brothers sought to provide comparative material

<sup>1</sup> For a sketch of the work of the Brothers Sokolov as well as a review of the English translation of Yuriy Sokolov's *Russian Folklore*, see Barbara L. Krader, "Russian Folklore and Y. M. Sokolov," *Midwest Folklore*, II, (Summer, 1952), 119-27.

for the study of the historical development of the oral epos. Not only did they visit the same localities studied by the older collectors, but in many cases the direct descendants of the nineteenth-century singers earlier recorded. The brothers themselves never lived to complete such a comparative study, nor has it been made since. Several preliminary reports were published by them, however, giving tentative conclusions.<sup>2</sup>

The present collection achieves a standard for exactitude and detail rare in Soviet folklore science, though perhaps somewhat primitive by present-day American standards. The texts were recorded in standard Russian orthography (occasionally modified phonetically) by teams of three, each of whom recorded one-third of a given line. Fairly extensive biographical information is given concerning each singer, together with circumstances of the recording. Of particular interest are the aside remarks made by the singers before, during, and after the performance.

Since both the present collection and that of Hilferding have attempted to be exhaustive for the region, and since both have surveyed the same genres (heroic songs, *novellen*, historical songs, ballads, and epic parodies), a comparison of the two collections could give an excellent picture of the present state and development of the Russian epos. In spite of the fact that present-day nationalistic folklore science in the Soviet Union seeks to demonstrate the excellent state of preservation of the epos, and even the fresh creation of new epic works,<sup>3</sup> the evidence is unavoidable that the epos is slowly being forgotten. This is the conclusion reached by the Sokolovs themselves in their article (already cited) in the *Revue des études slaves*, though the present edition is silent concerning it, and the preface (anonymous) even suggests the contrary. On the other hand, the epos has probably survived better over a period of fifty-five years, including the World War, Revolution and Civil War, than might have been expected.

To summarize the detailed conclusions presented by the Sokolovs in their article in the *Revue des études slaves*: they collected a larger repertoire than Hilferding (370 songs vs. 318). They had almost twice

<sup>2</sup> Boris and Jurij Sokolov, "A la recherches des bylines," *Revue des études slaves*, XII (1932), 202-15; and Yuriy Sokolov, "Po sledam Rybnikova i Gilferdinga," *Khudozhestvenny fol'klor*, II-III (1927), 3-33. It is characteristic of the present state of Soviet folklore science that neither these articles nor their conclusions are mentioned in the present collection.

<sup>3</sup> See, for example, Y.M. Sokolov, *Russian Folklore*, New York, 1950, pp. 675-81. Unfortunately for the thesis, these new "folk" epic songs turn out to be specially composed at official request, and with assistance given the narrator by educated persons.



as many narrators (135 vs. 71). This shows a wider diffusion of the epos, apparently a healthy sign, but actually interpreted by the collectors as due to the disappearance of specialization, a *sine qua non* for expertness in a complex form such as the epic song. This is reflected in the average repertoire per narrator (about three songs as contrasted to five for Hilferding's singers). The average age of the Sokolovs' narrators was between sixty-one and seventy, showing that the songs are the property of a dying group. Of 135 narrators, only six were younger than thirty years.

The number of women narrators has increased greatly (85 vs. 9 for Hilferding), and is even larger than the total number for men (50). Traditionally the epic was the property of men, while the lyric songs were more characteristic for women. This increase accounts for the greater total of narrators in the Sokolovs' collection, and has resulted in a major shift in the repertoire from the older, more stylized, heroic epos to more lyricized forms: romances (*novellen*), ballads, and historical songs of recent origin.

To the Sokolovs' conclusions one may add data concerning the length of the songs themselves, an important index of the state of their preservation. The average length of the songs in Hilferding's collection is 179 lines; in the Sokolovs', 141 lines. This shortening, which seems to reflect a progressive process of forgetting, is found in all genres, and cannot entirely be explained as due to a shift in the popularity of certain genres. It is most striking, however, for historical songs, where the length for the songs in the Sokolovs' collections is only about two-thirds of those in Hilferding's.

The collection contains a biographical sketch of the Sokolovs, an article on the narrators and their songs, and a useful glossary of difficult words.

Columbia University  
New York, 27, N.Y.

William E. Harkins

*The Truth About Robin Hood.* P. Valentine Harris. (London: Published by the Author at 118 Norbury Crescent, 1952). 93 pp. 8s/6d.

Within the last century and a half, almost every believer in the historic English outlaw has come to recognize two Robin Hoods: one is the celebrated outlaw, whose fame is the creation of romancers,

ballad-makers and other writers of fiction; the second is the historic outlaw, the figure around whom all of this fiction has been spun. About everything that has made Robin Hood a world renowned outlaw is now thought to be fiction, and all that remains, historically speaking, of the great English outlaw is a shadowy, obscure backwoods thief inhabiting the back pages of history. To this concept of a dwarfed historic outlaw, Mr. Harris subscribes, for he thinks of the historic Robin Hood as a local robber living in Barnsdale and of his after-fame as an imaginative creation.

This concept clashes sharply with the mythological and the ballad-muse theories of Robin Hood's origin. The former the author seems to think of as little more than the flights of a vagrant imagination. Thus, he quotes the work of such mythologists as Wright and Raglan in order to let them reveal the absurdities of their own theories. In many instances, Mr. Harris is simply beating a dead horse, but in his criticism of Raglan's point of view, he does show how Raglan can ignore or tailor certain features of the Robin Hood legend to fit his particular scheme. But the author has not refuted, as he thinks he has, the arguments of the mythological school. He is even further from refuting Child's concept of the hero as the creation of the ballad-muse. In fact, Mr. Harris' criticism of Child seems most feeble, and it occasionally dwindles into not much more than a commentary on Child's acidity toward the work of Joseph Hunter.

Having done his best to show up the inadequacies of opposing theories of Robin Hood's origin, Mr. Harris then brings forth new evidence to support his own. Supplementing that already brought to light by Joseph Hunter (in *The Great Hero of the Ancient Minstrelsy of England*, 1852) and by J. W. Walker (in *The True History of Robin Hood*, 1952), his evidence from the Wakefield Manor Court Rolls consists of the names of men who might have been the ones connected with Robin Hood. These men include a Roger de Doncaster, who may have been the lover of the Prioress, a John le Nailer, who may have been Little John and, finally, two persons who may have been Gilbert of the White Hand and Sir Richard at the Lee. All lived, incidentally, in the vicinity of Wakefield at about the same time that a Robert Hood lived there in the reign of Edward II. Characteristically, Mr. Harris is quick to admit that he thinks his evidence (besides Hunter's and Walker's) is anything but conclusive. Still, he seems confident that it bolsters the case for the historic outlaw. This it may do, depending upon one's point of view. It is only



fair to say that Mr. Harris' new evidence is likely to convince no one but the converted.

The emphasis of Mr. Harris' little book is on the theories of Robin Hood's origin. But there is more in it than this. The author takes up a surprising variety of Robin Hood topics, from the ballads, the May Games, the work of Fricke and Ritson and Robin Hood's Well to Maid Marian and Friar Tuck. Indeed, the value of Harris' book, exclusive of its presentation of new historical evidence, is that he has surveyed so many subjects in a lively and readable book.

*Southern Illinois University  
Carbondale, Illinois*

*William E. Simeone*

*Alias Simon Suggs: The Life and Times of Johnson Jones Hooper.* W. Stanley Hoole. (University, Alabama: University of Alabama Press. 1952.) 284 pp. \$5.00.

W. Stanley Hoole's biography of Johnson Jones Hooper, the excellent Alabama humorist, editor, and lawyer of the antebellum period, is the sixth study of the life and work of the Old Southwestern yarn-spinners. Since John Donald Wade's *August Baldwin Longstreet* (1924), unpublished dissertations about Joseph G. Baldwin, George W. Harris, and William T. Thompson have been written respectively by Samuel B. Stewart, Donald Day, and Henry Prentice Miller. Constance Rourke's semi-fictional *Davy Crockett* might be accounted a sixth biography. The writing of these volumes has paralleled the great revival of interest in the sketches of the Old Southwestern frontier or backwoods which has occurred within the last three decades. Today the yarnspinners of that age and region are commonly regarded as masters of the art of recounting folk tales and of bringing to the printed page a number of memorable comic folk heroes. Among the latter, Hooper's Simon Suggs belongs in the foremost ranks.

The career of Hooper as editor of five Alabama papers from 1842 to 1861 is here, for the first time, fully treated. First as a Whig, then as a "Know-Nothing," and finally as an ardent secessionist, Hooper consistently allied himself with losing causes and candidates. His one successful venture into politics on his own resulted in his election as Solicitor of the Ninth District (1849-1853), but he was defeated for reelection. Mr. Hoole agrees with previous commentators on Hooper that the author was handicapped politically by his reputation as the creator of Simon Suggs and that, in the last few years of his life, Hooper came to regret his humorous writings, his sole claim to im-

mortality today. However, Hooper was an esteemed and prosperous editor and was elected Secretary to the Southern Congress in 1861, but lost out in a reorganization of the Confederate government shortly before his death in 1862.

Franklin J. Meine, editor of the well-known anthology, *Tall Tales of the Southwest*, pays a glowing tribute to both Hooper and Mr. Hoole in his foreword, saying, "Now, at long last, and thanks to Doctor Hoole, we can enjoy the opportunity of meeting and learning to know the many-sided Jonce Hooper in all his facets, including his absorbing interest in politics, editing, lawyering, and horse-racing." Meine further commends the author for his inclusion of "hundreds of details relating to persons, places, things—all carefully footnoted with the sources of his information."

With all his careful attention to historical detail, however, Mr. Hoole's work is primarily a panegyric, not a critical appraisal. He contributes little to the field of Southwestern humor, although he has carefully assembled tributes paid Hooper in his own time and in the last quarter of a century in testimony to Hooper's worth as a humorist.

Mr. Meine has inadvertently rendered the author of this volume a disservice in stating, "*Alias Simon Suggs* is a study of realism and folk literature, of the sources and the techniques of story-telling." Actually, this statement points out the very things that Mr. Hoole has not done and that needed to be done. The reader learns little of the folk tradition of humor in the Southwest or of Hooper's own proclivities as a storyteller. Furthermore, Hooper's talents in picaresque characterization and in the use of such ingredients as legal anecdotes, political satire, burlesques, native dialect and jargon, and irony are insufficiently treated by his biographer.

The study of history will derive more benefit from *Alias Simon Suggs* than will the student of literature or folklore. Mr. Hoole has, however, rendered a service in publicizing a figure who has deserved a biography long before now.

Kentucky Wesleyan College  
Owensboro, Kentucky

James H. Penrod

*Caricatures of Americans on the English Stage Prior to 1870.*  
Nils Erik Enkvist. (Helsingfors: Societas Scientiarum Fennica, Commentationes Humanarum Litterarum, XVIII, i, 1951.) 168 pp.

Dr. Enkvist, of the Abo Akademi in Finland, discusses in detail

the presentation in England of a variety of caricatured American types as depicted by both American and British playwrights. So well-established a tradition did such comic characterizations become that it is now virtually impossible to distinguish between the native portrayals and the British imitations; neither regional authenticity nor language provides reliable criteria.

Following Constance Rourke's approach, Dr. Enkvist recognizes that "if literary manifestations of any original traits in America drama were slow to appear, in the field of oral folklore there were elements that were to become the basis of new stage treatments. . . . the characters discussed in the present work could thus be classified as descendants of folk humour displayed through a literary medium." These characters are, as one might expect, the Yankee, the backwoodsman (male and female), the Negro, and the immigrant. Despite their obvious differences, "the American folk character tended to be built up as a synthesis of the two important types of the Yankee and the frontiersman"; characterizations of the Negro "developed away from the noble-savage ideal towards a more humorous presentation," but in the dramatic versions of *Uncle Tom's Cabin*, "Negro character regains some of its previous noble dignity." Enkvist erroneously considers Irving's Dutchmen, as represented in dramatizations of *Rip Van Winkle* after 1832, as "immigrant" humor, rather than as an Anglo-Saxon comic distortion of a different but equally native stock. As for other ethnic groups, "Before 1870 the American Irishman cannot be considered a native American character," while the later immigrant groups were numerically too insignificant to provide stock characters of importance before 1870. (Their development has since been ably traced by Carl Wittke, "The Immigrant Theme on the American Stage," *Mississippi Valley Historical Review*, XXXIX [1952], 211-232.)

Dr. Enkvist discusses the conditions of the English stage which made possible the importation and popularity of American comedies, and analyzes in detail the modifications of their folk-based traditional comic characterizations between 1760 and 1870. The interest of English audiences in humorous American characters was extraordinary. Dr. Enkvist accounts for it by citing the curiosity of the English about all things American; "the close relations between the English and American stage in the nineteenth century"; "the low standard of the English theatre itself"; and the universal appeal of American comedies based not upon the subtle distinctions of social comedy but on the broader strokes of hilarity and exaggeration. "American humour had

its origins in an unbroken folk tradition" directly rooted in the Elizabethan England from which the Anglo-Saxon settlers came, "while English literary humour of the nineteenth century was mainly based on the traditions of an educated minority." At the same time Enkvist is careful to point out that English humor could be highly exaggerative, as in Dickens, while the humor of the Yankee was characteristically in a mode of understatement.

The study concludes with a theoretical discussion of the applicability of Bergson's concept of humor as a social corrective to American folk humor, with special emphasis on the humor of the frontier. Admitting to oversimplification, Dr. Enkvist yet concludes that "Bergson's theory can be used to account for the selection of the stock characters of American humour in the early nineteenth century":

It was in the nature of frontier society to place severe demands on the individual. When a small group of men were fighting for their existence under adverse conditions, great claims were made on everyone's willingness to tackle his share of the work. . . . Therefore even slight deviations from the standard may have called for punitive measures, which according to Bergson start with laughter: the man who fails to fit is made the butt of a joke.

The evolution of the early caricature into social comedy is similarly explained; as improved communications imposed upon the former frontier "a gradual standardization which ironed out striking individuality. . . . the individual's adjustment to society now became the most important problem." Although English audiences approached American humor unaware of the complex social forces which shaped it, aristocrats, middle and lower classes alike found it natural to laugh at the American caricatures so unlike themselves.

This work is a useful study of the reception in England of the dramatic stereotypes derived from American folk characters. Their portrayals in sixty-four plays (whose first performances are listed in an appendix) influenced English attitudes toward America; widely imitated by English playwrights, these stock characters in both countries kept alive throughout the nineteenth century the notions about themselves and each other first expressed by Yankees and frontiersmen in their tall tales and yarns.

*Columbia University  
New York, 27, N.Y.*

*Daniel G. Hoffman*

*Buffalo Bill: The Legend, The Man of Action, The Showman.* Rupert Croft-Cooke and W. S. Meadmore. (London and New York: British Book Centre, 1952.) 239 pp. \$4.00.

This is an entertaining retelling of the saga of Buffalo Bill by the English novelist, Rupert Craft-Cooke, in collaboration with W. S. Meadmore. This book is their third joint offering about the circus and showmen. The authors have leaned heavily on Richard J. Walsh's *The Making of Buffalo Bill* which they state in their bibliography is "the most important and authentic biography" of William F. Cody.

It was more than forty years ago that this writer saw the Wild West Show but the memory of the tall-in-the-saddle Buffalo Bill on a dashing white horse is fresh still. Buffalo Bill was his first "hero" and the word trail he followed for many a year added to his convictions. However, the writer's copy of Walsh contains many margin notes in pencil, initialed by William E. Connelley, formerly Secretary of the Kansas Historical Society and careful historian, that have helped to destroy his boyhood illusions about Buffalo Bill. The research of Walsh and Connelley was objective and thorough and resulted in debunking many of the legendary tales. Even so, Buffalo Bill remains a heroic figure despite the weak foundation on which his claim to fame is based. His personal charm, his striking appearance ("The finest figure of a man that ever sat a steed"), his generosity, and the thrills that he provided millions with the Wild West Show plus the writings of two Dime Novelists, E.Z.C. Judson (Ned Buntline) and Colonel Prentiss Ingraham, and the deliberate publicity campaign of John Burke, one of the greatest press agents that ever lived, have assured Buffalo Bill of a genial immortality.

Our two English authors have not attempted to palm off on their readers the folk tales or Burke's propaganda as the truth. They have not hidden the facts about Buffalo Bill's love for drink or his childish failures in the world of business. And they tell the story, in the chapter "Divorce," of his attempt to rid himself of his faithful Louisa so he could marry a beautiful young actress.

The finest thing about their book is the picture they create of Buffalo Bill as one of the great showmen of all time. The chapter "In England" gives some details of the triumphant reception given Cody and the show by the British that were unknown to this writer.

Despite the fact that it is little more than a condensation, it is in many ways a better book than the parent, *The Making of Buffalo*



*Bill.* It reads much more easily and its compactness provides a sharper characterization of their hero. Walsh was intrigued with the study of the processes by which the legendary Buffalo Bill was created. Craft-Cooke and Meadmore are more interested in Buffalo Bill as a man and as a showman and this is clearly reflected in their presentation. In their very first chapter, "Legend," they deal with Buffalo Bill as a legendary figure, one of the best loved of all time. Then wisely, it seems to this writer, they devote the rest of the book to the man, even though they do repeat some of the folk-tales concerning his early days on the Plains since the facts are not, and will not be, known about that period of his life.

*College Park, Maryland*

*J. C. Dykes*

*The Healer of Los Olmos and other Mexican Lore.* Edited by Wilson M. Hudson, with a preface by J. Frank Dobie. Publication Number XXIV of the Texas Folklore Society (Dallas: Southern Methodist University Press, 1951.) ix & 139 pp. \$3.75.

This attractive little book is divided into four sections of unequal length, which together constitute an amusing melange of Texas-Mexican folk history, lore, and superstition. Ruth Dodson's "Don Pedrito Jaramillo: the Curandero of Los Olmos" is the longest contribution, and gives the book its title. Soledad Pérez presents a collection of folktales, and data on home remedies, superstitions, and proverbs. The editor includes two stories collected in Jalisco, Mexico. And J. Frank Dobie introduces the work with an essay on "Charm in Mexican Folktales," arguing that a majority of the folktales of the southwest that have "charm" are Mexican in inspiration rather than Anglo-American.

Don Pedro the Healer is one of those engaging characters who, from time to time, join the group of folk heroes which, regardless of origins, America has claimed as her own. Perhaps it is not quite correct to call Don Pedro a "folk hero," for in the minds of many the term implies a mythological character, such as Paul Bunyan, or one so nearly mythological that it is impossible to tell the real man from that of legends. Don Pedro was a real man. He was born in Guadalajara, Mexico, and came to south Texas in 1881, settling at Los Olmos Ranch, near Falfurrias, between the Nueces River and the Rio Grande. Here, until his death in 1907, he followed his profession as curer, and his fame grew until the sick came from as far as central

Mexico. Nor was he consulted by Mexicans alone; many tales of his miraculous cures are those of white settlers, who found that faith oftentimes was more potent than the frontier doctor's knowledge.

Though Don Pedro is referred to by the Spanish term *curandero* he was not a Mexican medicine man in the usual sense of one who has learned herbs, prayers, and other techniques from older practicing *curanderos*. He was, as the author points out, a "faith healer" who owed his powers to a special *don* or gift of God, given him to benefit mankind. He claimed no healing power himself; he cured, he insisted, through the patient's faith in God. Though he accepted donations from his patients on a voluntary basis, he charged nothing, saying that God could take away his power if he used it for his own, rather than humanity's benefit. Through clairvoyance he diagnosed the cause of illness, often when the sufferer was miles away. Through clairvoyance he denounced frauds who complained of imaginary illnesses in order to trick him. And through clairvoyance he was said to know what people said about him when they were far distant. Don Pedro's list of treatments was fairly limited. In fact, the prescriptions of any run-of-the-mill *curandero* would have put him to shame for variety. Usually he told his patients to bathe, apply mud, drink water, or do other simple things. Herbs do not appear as a part of his pharmacopoeia. Yet bits of traditional Mexican curing practices can be culled from his cures: his faith in the number nine, whether applied to glasses of water, baths, or other treatments to be repeated this number of times; his occasional use of garlic; water left *al sereno*, outdoors to acquire the chill of night. With one exception—*susto* ("fright")—none of the common Mexican folk illnesses are mentioned by name.

Many people still live who knew Don Pedro the man. Yet already some of the stories told endow him with the supernatural attributes of the true folk hero. It seems not unlikely that, in another generation or two, it will be difficult to distinguish Don Pedro the man from Don Pedro the legend, and then a real folk hero will have emerged. This figure will not be, it is true, a pure folk product: a commercial house in Laredo sells "Don Pedro" brand patent medicines, and calendar manufacturers sell Don Pedro's portrait, for the faithful to tack to the wall beside the pictures of their favorite saints. But, in spite of such commercial assists, Don Pedro's genuine claim to fame will not be disputed.

Miss Pérez' stories come from the Mexican colony of Austin, and, collected in 1948 and 1949, testify to the vitality of folk tale and



tradition in the face of competition from the industrial ages's movie, radio, and universal schooling. Most of the tales, or at least some of their elements, will be familiar to students of Mexican folklore: *la llorona*, the devil as a ball of fire, the devil as a handsome young man at balls, buried treasure, and the like. Her list of folk illnesses and cures is much more in the traditional pattern of Mexican belief than those mentioned with Don Pedro.

Both Miss Pérez' and Mr. Hudson's data are more comparable to other Mexican folklore than are the tales of Don Pedro. Reference in both cases to motif indices of Thompson, Espinosa, and Boggs likewise facilitates comparison. Altogether the book is a worthwhile contribution to an interesting field, essential to the specialist, and entertaining for the amateur collector of Americana.

University of California  
Berkeley, California

George M. Foster

#### BRIEF NOTICES

John Chapman. "*By Occupation a Gatherer and Planter of Appleseeds.*" H. Kenneth Dirlam. (Mansfield, Ohio: Richland County Historical Society, 1953.) 36 pp.

In celebration of the Ohio Sesquicentennial, the Richland County Historical Society has issued in pamphlet form a talk by its vice-chairman, H. Kenneth Dirlam, on Johnny Appleseed in Ohio. Mr. Dirlam has done some thorough research to establish the ascertainable facts about John Chapman's life—and to demolish some prevalent falsehoods. His discursive pamphlet is not organized as a research paper, however, and its usefulness to students of frontier mythmaking is limited also by the absence of a bibliography. Illustrations include facsimile reproductions of orders in Chapman's handwriting for apple-trees and a deed for land in Knox County; photos of several local monuments to Johnny Appleseed; and reproductions of book illustrations and murals depicting the genial folk hero. As a memento of Johnny Appleseed and as a contribution to the Sesquicentennial celebration Mr. Dirlam's pamphlet is welcome.

D. G. H.

*The Singing Street.* (Edinburgh: Allyn Press, and New York: Irving Ravin, 660 Riverside Drive, 1951.) 18 pp. 1s/6d.

This collection of twenty-three Scottish children's rhymes from current oral tradition was selected "with a view to making a film, . . . to show how the singing games are played—in their natural setting." A cast of sixty Edinburgh schoolchildren played the games; "the producers—rather than the players—were rehearsed." The texts of the rhymes are presented without comment; no melodies are included. The film was released by The Scottish Film Council, 17 Woodside Terrace, Glasgow, C.3.

D. G. H.

*English Folk Songs from the Southern Appalachians.* Collected by Cecil J. Sharp; edited by Maud Karpeles. (New York: Oxford University Press, 1952). Two volumes; I—xxxvi/436 pp.; II—xi/411 pp.

Twenty years after its first appearance, Cecil Sharp's monumental *English Folk Songs from the Southern Appalachians* has been reissued by the Oxford University Press. Containing forty-five "Child" ballads, twenty-seven other songs which could fit the rather rigid definition which Professor Gerould has applied to the word *ballad*, and 202 folksongs of the non-narrative type, these two volumes remain today as they were when they were first published the most significant contribution which has been made to the study and collection of American folksong with the exception of Child's own volumes.

When these volumes first appeared they were particularly significant in that they revealed that folksinging was still alive in America, and taken together with their progenitor of the same title published in 1917 by Cecil Sharp and Olive Dame Campbell, they gave impetus to folksong collecting not only by scholars but also by commercial recording companies. In their present re-issue they serve to remind us how little we have gone beyond the work of their editor despite the passage of decades. And despite the impetus which they gave to three score other collectors, these volumes have not been superseded; they belong on the shelves of every serious student of folksong.

W. E. R.

*Folk Music of the United States: Songs of the Sioux (L23) ; Songs of the Yuma, Cocopa, and Yaqui (L24) ; Songs of the Pawnee and Northern Ute (L25) :* three long-playing records edited by Frances Densmore and issued by the Library of Congress. These three records follow the first ("Songs of the Chippewa") of the series of recordings collected originally by Frances Densmore during the first three decades of this century. The recordings are of good technical quality, especially considering the fact that they were originally made on cylinders. All of the songs are sung by solo singers; this is perhaps not representative of aboriginal musical practices, but it is difficult to make group recordings on cylinders without a great deal of distortion.

A considerable amount of stylistic variety is present in the music of the six tribes whose songs are included on the records. The Sioux and Pawnee songs, as well as some of the Northern Ute, belong to that style which is best known among American Indian styles; the Chippewa also participate in it. It is characterized by sweeping descents in the melody and by an especially tense style of singing. Heavy accents, much ornamentation, and dynamic contrasts, especially in the initial sections of the songs, make this kind of singing very difficult for a non-Indian to imitate.

The songs of the Yuma, Cocopa, and Yaqui (whose residence is in the Southwestern United States and Northern Mexico) partake of a different style. Their vocal technique, although still somewhat harsh and tense, approximates ours; it is generally free of the heavy dynamic contrasts and pulsations which are typical of the Plains Indians. The range of their songs is smaller, and the melodies undulate, as it were, with about equal amounts of ascent and descent. One important feature, referred to as "period formation" by Miss Densmore and labeled the "Rise" by George Herzog ("The Yuman Musical Style," *Journal of American Folk-Lore* 41:192-3, 1928), is the raising of the pitch level about the middle of a song. This is a rather rare instance of rising melodic movement in primitive music, whose melodies ordinarily descend. The "Rise" is found, among others, in Songs 1-4 of Side A (L24).

Some songs of the Northern Ute, and some Ghost Dance songs of the Pawnee, belong to another style yet. This style, typical of the tribes of the Great Basin of Nevada and Utah, is characterized by the fact that each phrase in a song is repeated once. This type of form was brought from the Basin, where it is indigenous, to the tribes of the Plains (such as the Pawnee) along with the Ghost Dance religion in

the latter part of the 19th century.

The Library of Congress is to be applauded for the quality of these records and the number of songs on each. A total of 85 songs is preserved on the three disks reviewed here; they are accompanied by notes by Miss Densmore which are mainly quotations from her publications of North American Indian music in the bulletins of the Bureau of American Ethnology. They contain the translations of the song texts and some notes on the cultural background, functions, and importance of the songs, as well as biographical material on the singers; unfortunately neither these notes, nor Miss Denmore's publications on the music of the tribes, contain much technical analysis of the musical styles. But the transcriptions of the songs on the recordings are available in Miss Densmore's books, an important point, since most Indian music thus far has had to be studied either from transcriptions alone, or from recordings without transcriptions.

These three recordings represent a valuable contribution for research and study in North American Indian music, and they are a fitting monument to the tireless collecting and transcribing of Miss Densmore, to whom this field owes much indeed. It is hoped that more recordings yet, representing the remaining and less well-known styles of North American music, will be forthcoming.

*Indiana University  
Bloomington, Indiana*

*Bruno Nettl*

## **Midwest Folklore**

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Manuscripts submitted for publication should be typed double-spaced on 8½ x 11 paper; footnotes should be typed double-spaced with a triple space between each note at the end of the article. Titles of books and journals should be italicized; titles of articles, chapters of books, poems, reports, etc., should be placed in quotation marks. A style sheet is available on request.